

# THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

AUGUST, 1913

ONE SHILLING NET

Vol. XXXVI. No. 144



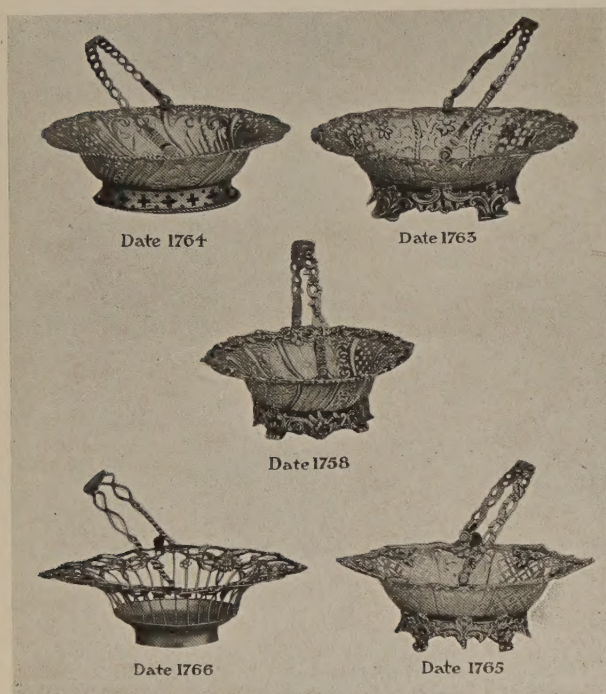




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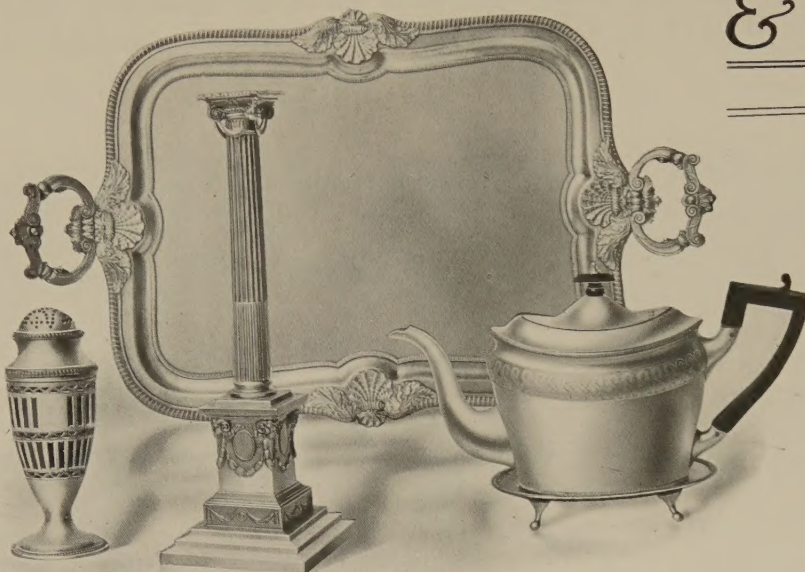
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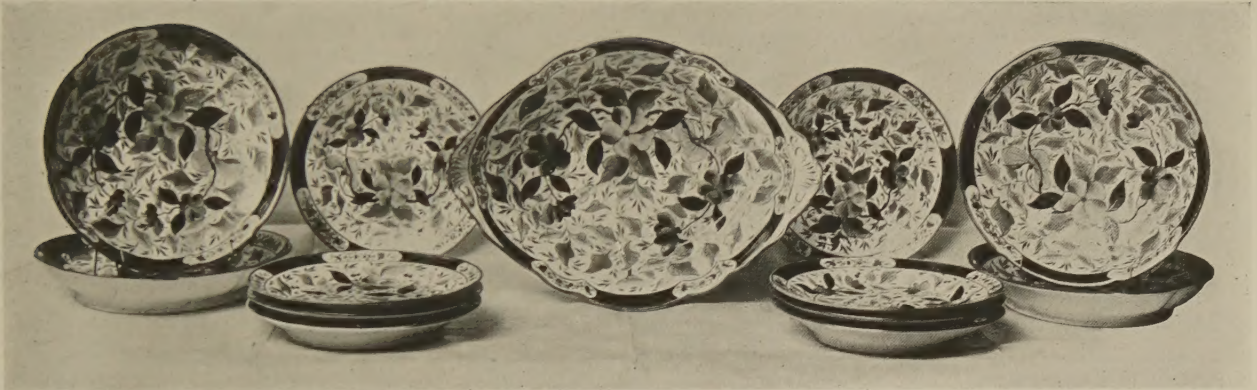
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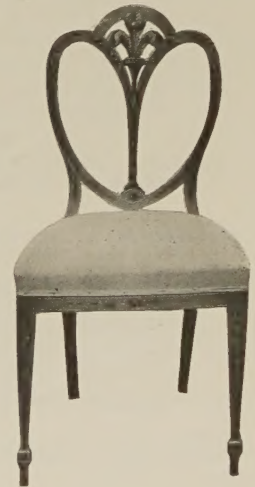
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The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

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All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

**For Sale.**—Chinese and Japanese Paintings; Japanese Colour-Prints and Drawings. Sent on approval. Apply [No. R5,986]

**Engravings Wanted.**—Old Portraits of Swedish persons, especially by J. Falk. [No. R5,987]

**Wanted.**—Swiss Prints, Views, Costumes, etc. Books and any other Swiss antiques. [No. R5,988]

**Wanted.**—Old Baluster-stem Glasses, also large Spiral Glasses, or any very early Glass. [No. R5,989]

**Twenty-one odd numbers of "The Connoisseur,"** from 1902 to 1907. What offers? [No. R5,990]

**For Sale.**—Old Engraving by Bunbury; Antique Four-poster; beautiful Empire Chest. [No. R5,991]

**For Sale.**—Beautiful Collection of Ivories; 54 pieces and 2 sets of Old China, Spode and Worcester. Apply [No. R5,992]

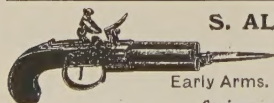
**W. Hough: Water-Colours, set 5, unframed.** International exhibitor, 1872. £35. [No. R5,993]

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**For Sale.**—Magnificent Jacobean Oak Dower Chest, dated 1682. Length, 57 in.; width, 25 in.; depth, 30 in. Splendid preservation. Museum piece. [No. R5,999]

**For Sale.**—Old Embroidery and Needle-run Lace Collarette. Collector's piece. View CONNOISSEUR Offices. [No. R6,000]

**Autograph Letters**—literary, artistic, scientific—for sale. [No. R6,001]

**Flint-lock Gun, by Joseph Manton, for disposal.** Also Pair of Flint Duelling Pistols. [No. R6,002]

**Old Dutch Paintings and Engravings.**—Small collection for sale. [No. R6,003]

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**Sporting Magazine.**—Complete set from 1792 to 1858, in the original bindings, and in perfect condition. Price, £132, or near offer. [No. R6,005]

**For Sale.**—"The Tailor and Goat" (Dresden China), after the Restoration. [No. R6,006]

**Charles II. Oak Armchair, carved foliage, scrolls and crown spiral supports and stretchers, front legs carved as caryatid monsters, cane seat and back.** What offers? [No. R6,007]

*Continued on Page XII.*

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*The Connoisseur*

# THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY.)

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TELEGRAMS—NOVEDAD REG.

CABLES—NOVEDAD, ENGLAND.

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**Lambert, Silversmiths**  
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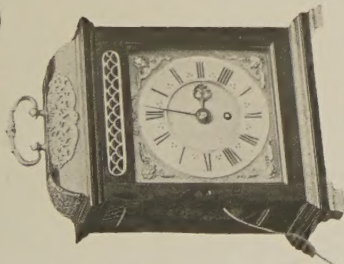
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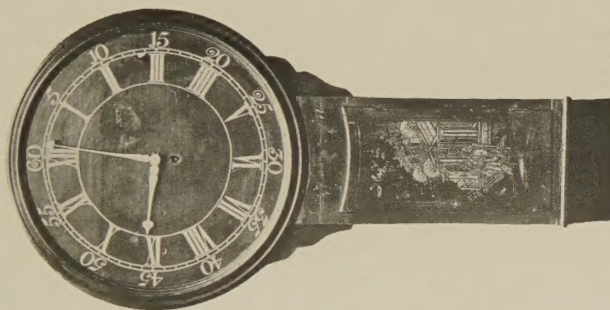
to be seen in London.



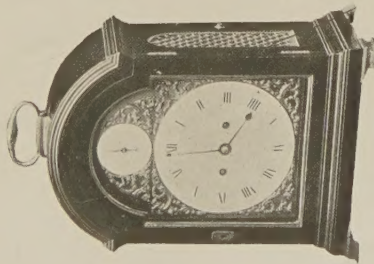
O 6028  
Eight-day Clock in mahogany Case. Fine regulator movement. By Grant, Fleet Street, 18th Century.



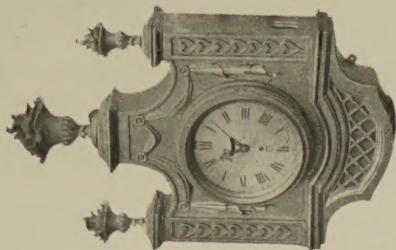
O 6030  
Bracket Repeating Time-piece in ebonized case with gilt enrichments. Eight-day movement. By John Knibb, Oxon, 17th Century.



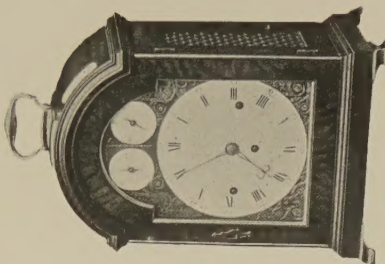
Act of Parliament Clock in black and gold lacquer case. Circa 1700.



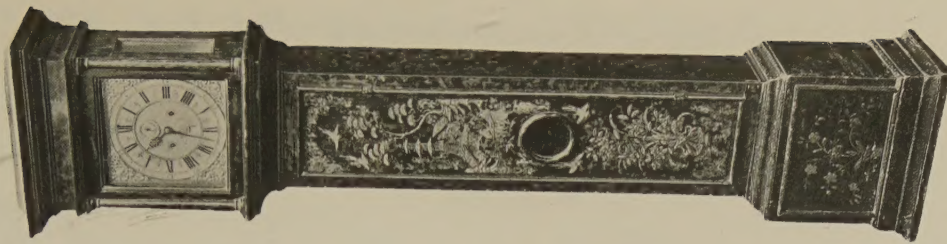
O 6045  
Bracket Clock in ebonized case. Eight-day movement. By J. Barwise, 18th Century.



O 6043  
Cartel Clock in carved and gilt case. Eight-day movement. By Wm. Webster, 18th Century.



O 6040  
Chiming Bracket Clock in satinwood case. Eight-day movement. Chased gilt and enamel dial. A very fine clock by Brockbank, 18th Century.



O 5988  
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*Antique Fine Art Property.*

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# The Connoisseur REGISTER

*Continued from  
Page IV.*

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[No. R6,008]

Two Antique Stuart Chairs and Stool for sale.

[No. R6,009]

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[No. R6,010]

Set Old Chippendale Chairs, £18.

[No. R6,011]

Pair of Old Derby Vases for sale.

[No. R6,012]

Old English and Old Dresden Porcelain for sale.

[No. R6,013]

Two Old Apostle Spoons for sale; also an Old Watch in tortoiseshell case.

[No. R6,014]

For Sale.—Old Chinese Pile Rug, black ground, 7 feet by 6½ feet.

[No. R6,015]

"London Cries."—Proofs in colour. For sale.

[No. R6,016]

For Sale.—Signed Panel, 12 in. by 13 in., by P. Gilgreet. Interior with ladies and gentlemen playing cards. Choice example. £25. In London.

[No. R6,017]

For Sale.—Old English Furniture, etc. Owner selling house, London. No dealers.

[No. R6,018]

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[No. R6,019]

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[No. R6,020]

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[No. R6,021]

Wanted.—Engraving, "Mrs. Pelham Feeding Chickens," by Dickinson.

[No. R6,022]

For Sale.—Valuable Oil-painting by Charles Jones, R.C.A., *The Dead Stag*, 56 in. by 36 in. Signature and monogram dated 1867. £150, or nearest offer.

[No. R6,023]

Persian Celadon and other Oriental Pottery for sale.

[No. R6,024]

For Sale.—Gainsborough's "At the Ford," 19 in. by 23½ in.; "The Lacemaker," Netscher. Seen by appointment, London, S.W.

[No. R6,025]

*Continued on Page XVIII.*

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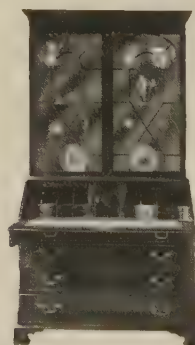
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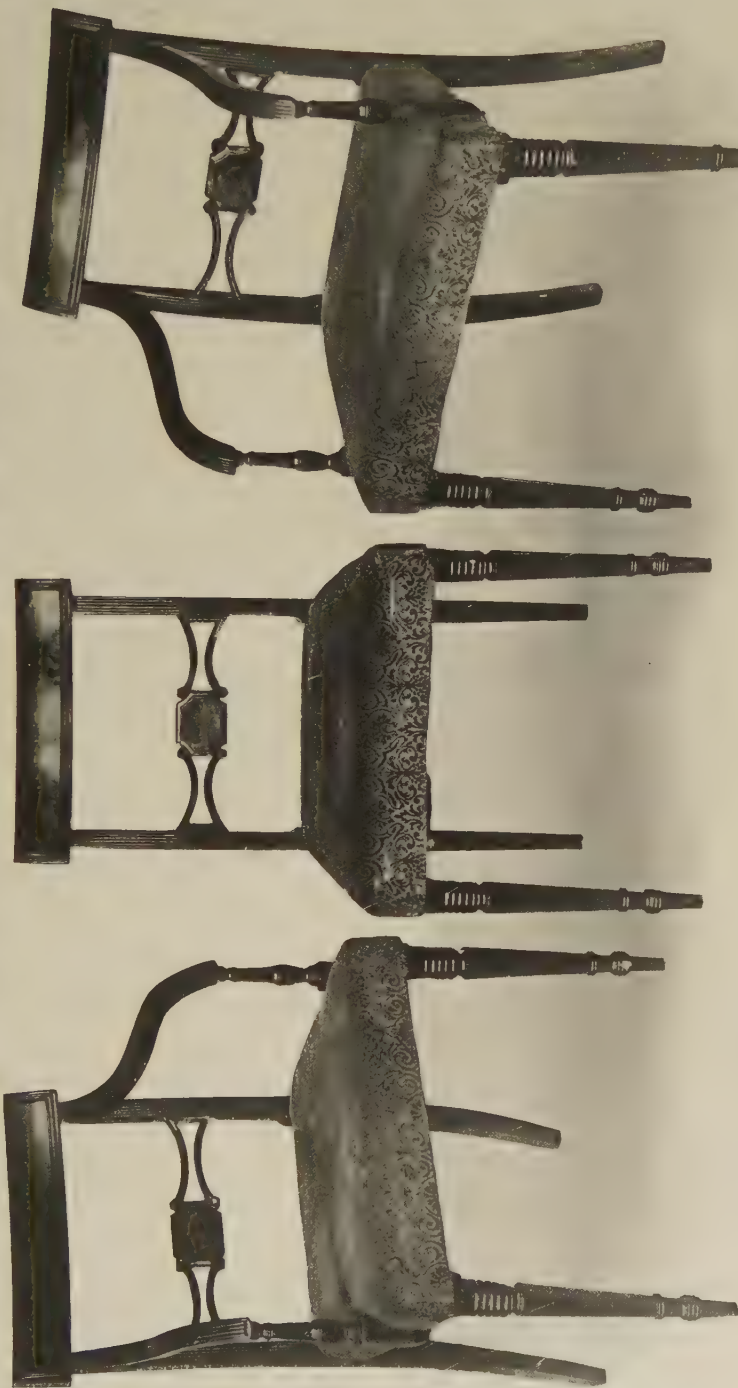
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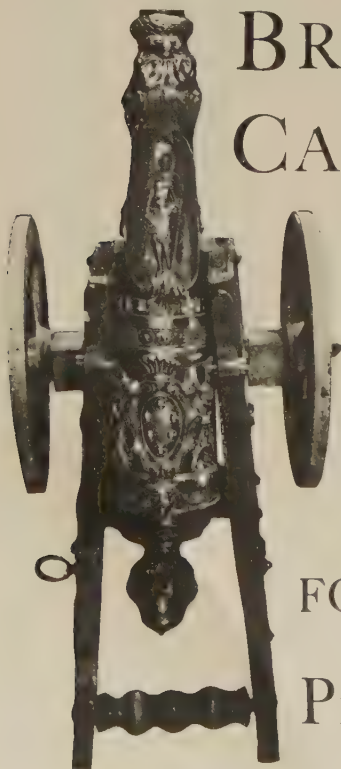
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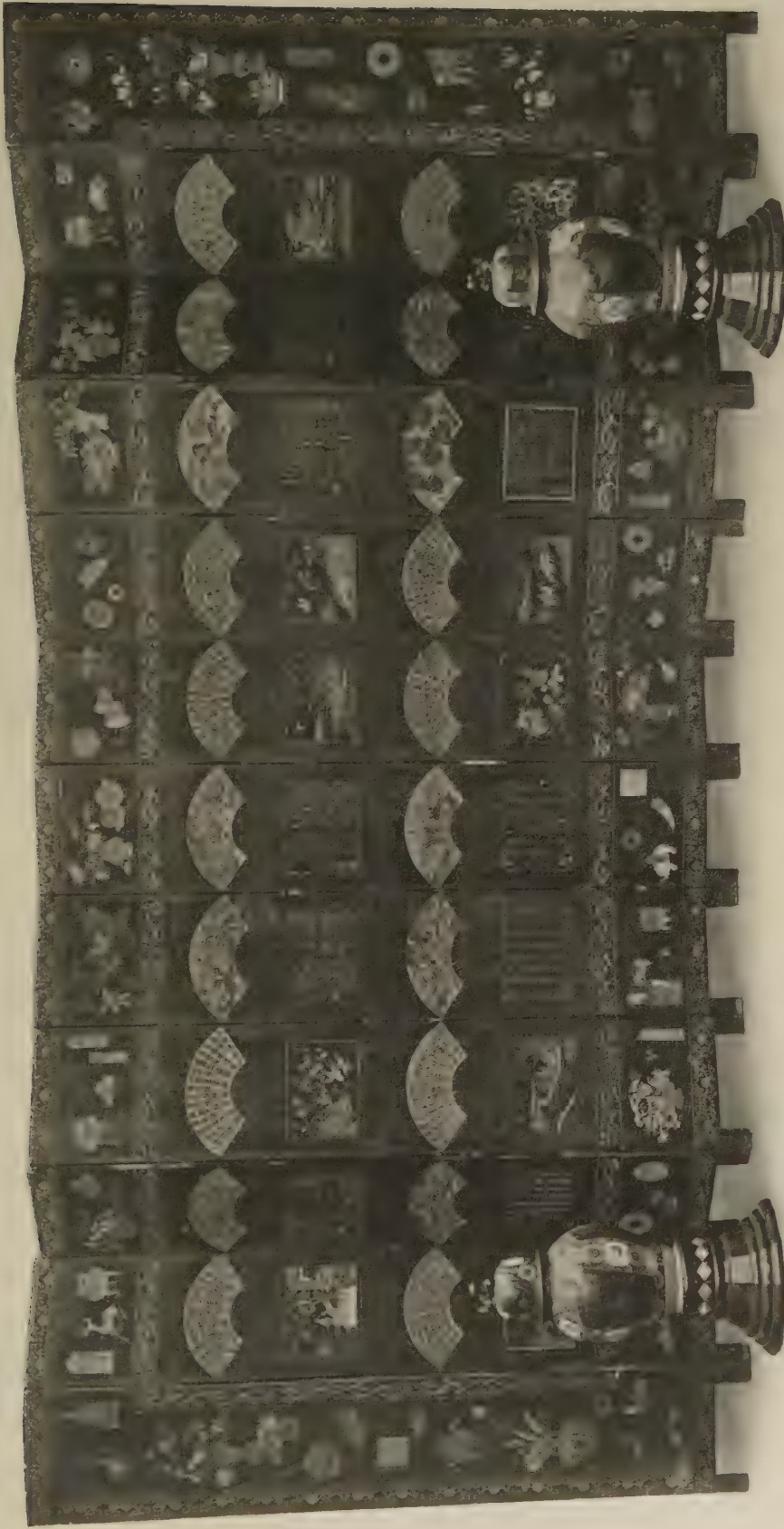
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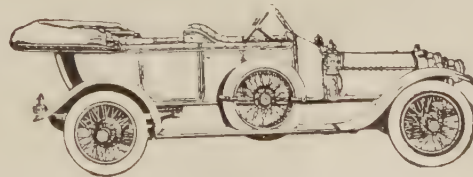
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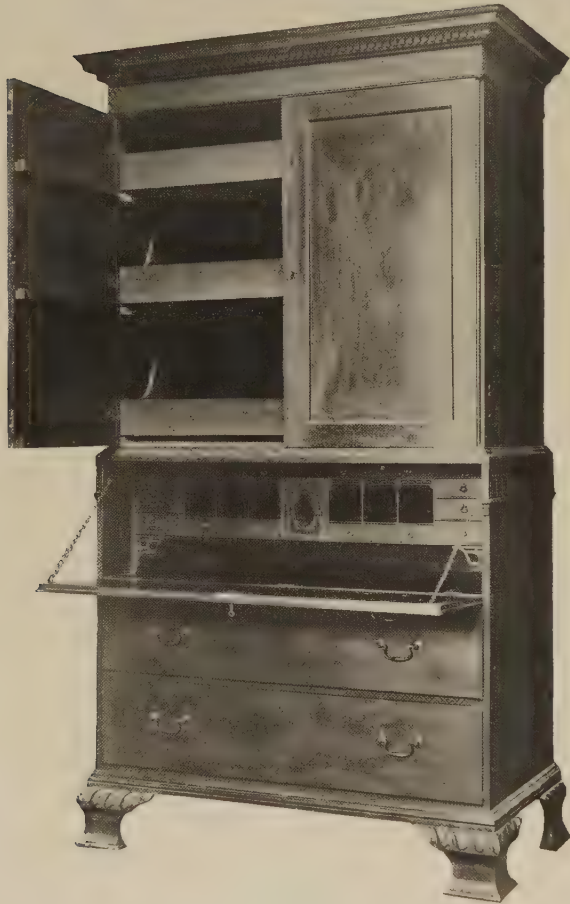
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KING CHARLES I.  
FROM THE PAINTING BY DANIEL MYTENS  
*In the possession of Mr. Berney Ficklin*



# Pictures

## Charles the Connoisseur

By Dion Clayton Calthrop

DUCHESSES, galore! Countesses, like cherries on a tree! Beauties from the stage, like roses on a hedge! A May morning, a May day, a May night, and all gone like the dew on the grass, or the spring flowers in an Alpine meadow. Apicture of shimmering silks and satins, feathers and pearls. The King — "who never said a foolish thing, and never did a wise one" — seated in the centre of the picture, cross-legged on a couch with a litter of newborn spaniel puppies by his side chewing at the ribbons of his clothes. The King, with his long wig of brown curls shadowing his melancholy face, whispering stories to the

newest favourite, Louise de Quérouaille perhaps, with Lady Castlemaine scowling at them over her naked

shoulder. The King praising, judging, admiring, looking over his garden of fair beauties, for he inclined towards the very blonde, sees twenty or more courtiers brave in lute-string body-coats, Rhin-grave breeches, sleeves whipt with point lace, all seated at a round table playing Basset, with two thousand pounds in gold as a bank. In a gallery above the King's head a French boy is singing love-songs. Everything, everybody gleams and flickers in the candle-light; it catches the gold in the ladies' hair, the little loose curls, called



KING CHARLES I.  
FROM THE ENGRAVING BY SIR ROBERT STRANGE, AFTER VAN DYCK, 1770



## The Connoisseur

"favourites," on their foreheads, the curls close their cheeks, called "confidents," the long locks over twin ears, called "heartbreakers." It shines on bare bosoms, red lips; on Lady Castlemaine's yellow satin and pinner; on Nell Gwynne's neat instep; on Mrs. Middleton's flowered tabby gown. There is Lord St. Alban in his suit of black velvet; there is Sir Philip Howard dressed like a Turk; Mr. Pickering in scarlet waist-clothes. In that corner Henrietta Hyde is holding

A great talk goes on of gardening and astrology, both being now the vogue. Mr. Evelyn cautions people not to adventure forth their choicest exotic plants, and to take heed lest the farewell-frosts prejudice their choicest tulips. How curious the talk of flowers seems in this artificial room—the flowers asleep in their beds outside shaming the flowers of women who should be asleep in theirs. And there is Miss Jennings looking for all the world like that



THE CHILDREN OF CHARLES I.

BY VAN DYCK

her court, Grammont at her elbow taking mental notes of her beauty to describe her afterwards. He remarks on her white skin, her beautiful hands and feet, her languishing tenderness of look. "She never opened her eyes," he says, "but like a Chinese, and when she ogled one would have thought she was doing something else." And she became Countess of Rochester. Then Mrs. Middleton is over there looking sideways at the King in her pretty affected manner; she is a white blonde, dazzlingly fair, with an indolent, languorous manner, very precious. "Not everybody's taste," says Grammont. Near the King is Miss Warmestre, with brown hair and a high colour, sparkling eyes, and rather bad figure. Even as she eyes the King she carries on a ripple of conversation with half a dozen men, rakish, not too polite conversation, but that's the way of the world just now.

Junquille, with the great chaliced flower they call the Spanish trumpet. She is the lady who had the notable adventure when she dressed as an orange wench and went to see the German astrologer, who was no less a person than the gay Lord Rochester in disguise. Several of the Maids of Honour are having parties in their rooms. Miss Wells, Miss Bagot, and Lucy Walters are eating green oysters, ham, and pie, and drinking Spanish wine with three partly-sober gentlemen.

Duchesses galore, did I say? Think of it! Here's Nell Gwynne, the Welsh orange girl, from whom the Dukes of St. Albans descend. Lucy Walters, whose son is the Duke of Monmouth. Mary Davis, the actress, whose daughter became Lady Derwentwater. Barbara Villiers, who is to be the Duchess of Cleveland. Louise de Quérouaille, who



MARIA MANCINI

BY PIERRE MIGNARD, CALLED "LE ROMAIN"

PHOTO BY F. HANFSTÄNGL

FROM THE PICTURE AT THE BERLIN NATIONAL GALLERY

will be Duchess of Portsmouth. Anna Maria Brudenell, the Countess of Shrewsbury. Dozens of the King's favourites are there whom he has raised to the

peerage. Somehow we have a soft spot in our hearts for most of these ladies, indiscreet as they were. The last request of Charles, dying, appeals to all of





DUCHESS OF CLEVELAND

FROM THE LINE ENGRAVING BY W. SHERWIN, AFTER SIR PETER LEY

us — "Don't let poor Nelly starve." Others, one imagines, one knows, had starved after being outcast from that brilliant society.

"Yet," says Mr. Pepys of the actresses in the Royal Theatre, "what a show they make by candle-light." And again he mentions how two plays could not be acted for want of clothes for the actors the

King has promised. Our scene, our room of beauties, is like that. How many will cease to act their parts here for want of clothes the King has promised them—the King of pie-crust promises? How many make a brave show by the candle-light? Their faces masks of their feelings, touched, I believe, by the singing of the boy in the gallery. If only one or two of the



DUCHESS OF CLEVELAND  
FROM THE PAINTING BY SIR PETER LEY AT AVINGTON



DUCHESS OF PORTSMOUTH  
FROM THE PAINTING BY SIR PETER LEY AT AVINGTON



beauties here could see beyond the room, beyond the candle-light, into the cold grey mornings to come, they would have shuddered to think of the fate in store for them. Proud, ill-tempered Barbara Villiers might have seen a host of squalid cavaliers handing her down to her final pitiful marriage with that fool Beau Fielding—one of them, Goodman, the actor, who turned highwayman and only just escaped the gallows-tree, deserted her and from him she was passed down and down. Half the women in that room, wonderful beauties, staking a thousand pounds at a throw, came to a like end.

Elizabeth Hamilton, the wonderful dark beauty whom Grammont married, whose mouth "does not smile, but seems ready to break out into a smile," I wonder, could she guess dreary life to come in France, would she not go straight from that gallery to bury herself away from all the sham gaiety in some wild country place?

Even as I see that gallery of laughing, talking men and women, I feel the heat and the overcharged atmosphere reeking of heavy scent and indescribable smells, for it was an age of filth, and I can see one of those women moved beyond restraint by the singing-boy's flute-like voice, and my eyes follow her as she escapes from the gallery along passages, through empty rooms, to the open air. There she feels the cold wind stir the curls on her forehead, the damp grass wet her feet and darken the hem of her dress. There, under the stars, with the trees vaguely massed against the sky, she feels like some hunted animal at bay. She is one of the girls, perhaps, brought up from the country to do her best in the court, and now she cannot go back, and she is not yet practised enough and hardened enough to go forward with a lie on her lips and in her eyes. She is a girl, and the

music has unnerved her. She will go back soon after that one wild panting moment under the stars when all the sweet breath of night claimed her and called to her. She will go back with little hard lines at the corners of her mouth, and she will see to it that she has no more of these moments.

The King looks on at the moving crowd, his heavily lidded eyes now and again turned to the woman by his side. He has a few little ways of conveying to women his admiration, but they think him easyspoil, his good nature makes him a simple prey.

Among the crowd, beside those people I have mentioned, are others on whose faces the stamp of sadness has set a mark. One face, the face of Elizabeth Mallett, Rochester's wife, is a rare sight there. This is the young heiress who he seized by force out of her coach, and



KING CHARLES I.  
BY BOWER FROM THE PAINTING AT BELVOIR CASTLE

married. Rochester had, as Bishop Burnet says, "drunk all his friends dead," and was indeed the most renowned drunkard of his day before he was thirty. To this man was the unfortunate girl Elizabeth married, and by him had four children, and to him signs herself—"your faithful, humble servant." It is only fair to his memory to say that he died really and genuinely repentant, and brought several of his remaining friends to their reason by his exemplary conduct.

Then there is Hortense Mancini, the niece and heiress of Cardinal Mazarin, almost at one time the richest woman in Europe, now living on Charles's bounty of four thousand pounds a year in St. James's. A wonderfully beautiful woman, a woman of many romantic adventures, who ended deep in debt, and whose body was seized by her creditors.

Most of these great beauties on whom the King feasted his eyes have been painted by Sir Peter Lely,

## Charles the Connoisseur

who amazed Mr. Pepys by his pomp and by the manner in which his table was ordered for him to go to dinner. The vast amount of work this painter put forth is partly accounted for by the fact that he made appointments for his sitters beginning at seven or eight in the morning. He has put into his portraits just that air of easy virtue, that affectation of languor, that slight coarseness of expression and tinge of vulgarity, that proves at once how well he understood the fair creatures, who would walk in pell-mell fiddling with their hats and plumes, and changing them on one another's heads.

With all this the age itself seems to have little to do, for as one reads the conflicting stories of that time, the one all junketing, the other all

learned inquisitiveness, the one of a world of gay rich libertines, their pranks and follies, the other of war with the Dutch, of the plague, of the new interest in art, one feels a little of that curious excitement of those times, that nervous vitality permeating the atmosphere of court and city alike. Polite gentlemen, and ladies too, were equally at home watching criminals tortured, or raffling for toys at the booths of a fair. As much interest was awakened in the King's mind by a new form of bee-hive as by the appearance of some new beauty at his court. Himself a very unclean person of loathsome personal habit, his mind was equally untidy and disreputable, finding room for almost any form of vice, information,

or curious tale. One moment he would be making love to a Maid of Honour, the next, forgetting her in a collection of paintings of rare tulips.

The women themselves were mostly of a fair intelligence, quick and witty, but of no sound education.

They ate and drank prodigiously and at all hours. They painted their faces, romped through country dances, and were absolutely free in their conversations with men. They had bathing tents spread on the water of the rivers to secure privacy, yet they dressed in such a fashion as to appear almost dropping out of their clothes. They affected a great delicacy, and pretty downcast looks, and had an idea that they lived in an age of great civilisation, yet they crowded to see the mangled bodies of executed men as



KING CHARLES I. WITH THE DUKE OF HAMILTON  
FROM THE ENGRAVING BY SIR ROBERT STRANGE, AFTER VAN DYCK, 1780

they were brought from the gallows on baskets placed on the hurdle. And from the scene of the execution at Charing Cross they went to eat mulberries in St. James's. The old plays, such as *Hamlet*, are not considered fine enough for their refined and polite age, so they have *The Maiden Queen*, by Mr. Dryden instead, and flock to see Nell Gwynne as Florimel, a gallant. Mr. Pepys rejoices in Nell in man's clothes, saying she "has the motions and carriage of a spark the most that ever I saw any man have."

One night the King sits up to all hours throwing dice in the privy chamber, and the next day is sitting by candle-light to Mr. Cooper the miniaturist, Mr. Evelyn holding the candle, and the King discoursing



on subjects relating to painting and graving, many ladies, no doubt, coming in and out to view the progress of the crayoning, for the design, when finished, will make the stamp on the new-milled coinage.

Then, also partly for the convenience of those poorer ladies who could not afford to be carried in glass coaches, was the upper end of St. James's paved, which, till then, had been a quagmire. And so was the Haymarket about Piquidillo paved, and instructions printed for keeping the streets clean. In St. James's Park they might see the Pelican, "a melancholy water-fowl, brought from Astracan by the Russian Ambassador"; and indeed great numbers of people went to see, not only the pelican, but the milk-white raven, the elk, the guinea-fowls, and the red deer.

There's that scene, so well known, of the King walking with Mr. Evelyn in St. James's Park when the King stopped to talk to Nell Gwynne, "she looking out of her garden on the terrace at the top of the wall," the King standing on the green walk under it. "A very familiar discourse," says Evelyn. That was the year after the blackest and thickest fog ever known, and the same year, 1671, of the discovery of the artist Grinling Gibbon, and of the famous scenes painted by Streetar for the Whitehall Theatre. On the very same day that the King talked with Nell in the Park, the Queen allowed a milliner, Madame de Board, who came to sell her petticoats from France, to criticise a carving of Gibbon's that had been carried into her bedroom for her to buy, and so she did not purchase it but was governed by the bauble-seller out of France. In the gallery, from which I have for the moment strayed, the French boy has given place to a company of fiddlers, and at their beginning to scrape all the gay crowd prepare for dancing. They will begin with the coranto

in which the King will lead a lady the length of the room, or down one of the galleries. The simple, baby face of Louise de Quérouaille looks up at him. The Countess of Shrewsbury pushes boldly forward. Miss Warmestre flashes her eyes at him. But he avoids them all and, in one of his quick nervous tempers, leaves the room, and goes down the passage to the green-room beside his privy chamber. It is, maybe, that he is worn out by touching for the King's evil all day, perhaps he is bored by all this company. Lady Castlemaine follows him out to try to put him in a good humour, and Mrs. Sedley, afterwards made Countess of Dorchester, has a witty and pungent remark on the situation, while Mrs. Jennings, after the celebrated Duchess of Marlborough, is so angry that she is taken away in tears, since the King had promised to lead her out on that night.

I cannot forbear, just to make an ending, the telling of that curious happening at that time whereby a poor woman, Anne Green, became a nine days' wonder, and a doctor, Sir William Petty, was made famous. Briefly it was this: that Anne Green had been caught and hanged for felony, and her body had been begged for the anatomy lecture to the scholars at Oxford. Mr. Petty, as he was then, bled her, put her into bed with a warm woman, and with spirits restored her to life. Afterwards, the scholars joined together and made her a small portion, and

married her to a man by whom she had several children.

The echoes of those women's voices are gone, the stuff of their clothes is dust, their gossip is flown on the wings of the wind, and few know where they lie, but from pictures they still smile on, the practised coquette to the end, and still when we gaze on their features the days of that King come back.



KING CHARLES I.  
FROM THE LINE ENGRAVING BY SIR ROBERT STRANGE, AFTER VAN DYCK

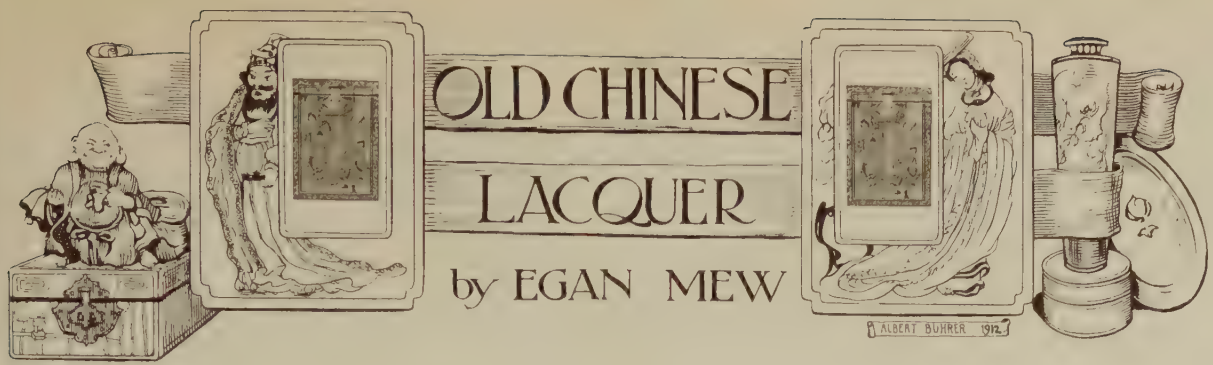


PORTRAIT OF LADY EMILY COWPER

SIR THOMAS LAWRENCE, P.R.A.







## Some Examples of Chinese Work      No. II.—Drawings in Line

JUDGING by the enthusiasm of collectors and the prices when connoisseurs meet in the market-places, old Chinese lacquer was never more highly valued in Europe than at the present time. And yet it has been very little written upon in any informatory way, and some of the less famous styles have been a good deal neglected. This applies to the Lacque Burgauté, illustrated in *THE CONNOISSEUR* some time ago, and also to various slighter forms of lacquer, very general in many periods of Chinese art, in which the designs appear in black and red beneath a brilliant surface of polished lacquer. The particular pieces dealt with in this way by the Chinese artists are worthy of every consideration, but no collection has hitherto been brought together, nor is this

style of work, I believe, appreciated at its full value. Occasionally at Christie's and other famous "rooms" one notes an example from some old country house come under the hammer and bring a modest price. But these specimens of what may be called black and white work—the black masses being like Beardsley's, and the delicate sure lines, but for their greater accomplishment, resembling the work of that artist—are still obtainable by the collector who does not care to spend large sums. Indeed, the pieces themselves are not usually of very great importance in comparison with other lacquer furniture. Like most of the best Chinese work, these specimens were made for native use, and therefore have that especial character which is usually somewhat obscured when the Oriental tries



NO. I.—THE FRONT PANEL OF A CHEST OF BRILLIANT BLACK AND RED LACQUER, IN WHICH THE DRAWING IS AS FIRM, FREE, AND DELICATE AS IN THE FINE OLD CHINESE PAINTINGS



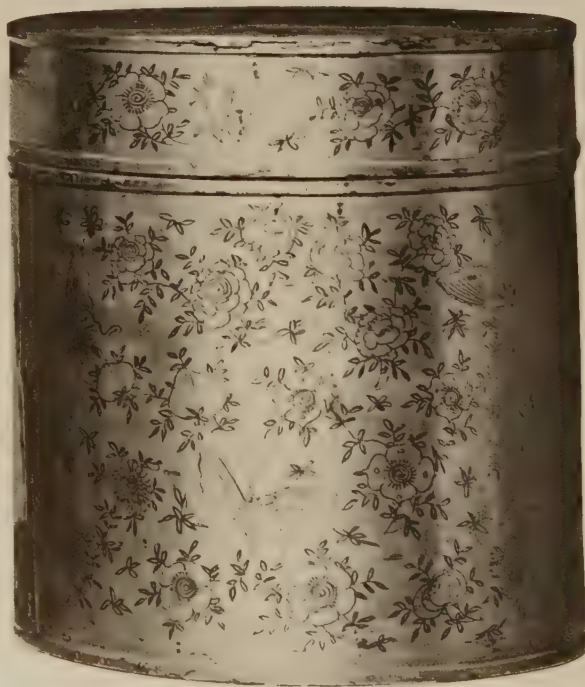
to please the lust of the Western eye. Most of the pieces shown in this and my next article are of the late eighteenth century.

It has been pointed out—I think I remember Mr. Laurence Binyon underlining the point—that, as the Chinese arts declined in the eighteenth century, elaboration gave way to too great a simplicity. This is, of course, an inversion of the European sequence of events. Here the great periods have been broadly simple, the decadent times overlain with detail and unbeautiful and unmeaning ebullitions of ornament.

But I suggest that, after all, the accepted great periods of Chinese art are not always the most satisfying, aesthetically speaking. The eighteenth century was the heritor of sublime tradition, the owner of a store-house of gorgeous and splendid accomplishment, from which it could select and, as it were, refine at leisure. Perhaps the great seasons of fruition were over, but much remained; many gifted artists still survived,



NO. II.—PICTURE ON CHEST IN RED, BLACK, AND GOLD LACQUER, SHOWING THE GRACEFUL LINE AND ADMIRABLE SPACING COMMON TO THESE WORKS



NO. III.—A LARGE BOX FOR MANDARIN'S HATS. THE DRAWINGS ARE MADE DIRECTLY WITH THE BRUSH ON GOLD LACQUER. THE DIVERSITY OF THE DRAWING OF THE BUTTERFLIES ALONE FAR OUTSHINES THE INGENUITY OF WHISTLER

and even now remain. The priceless sense of beauty does not belong to the Sung, the Ming, or the kingdoms which followed those dynasties, but rather, it seems to me, to be part of the spirit of the people of the Empire we call Celestial, but to which the native never ventures to give so grandiloquent a

name. Thus, late in the eighteenth century, when, according to many European masters of Chinese art, all was over and Troy had finally been, beautiful things were still produced as easily and naturally by the hand of the Chinaman as our machinery produces the peculiar horrors which are intended to decorate our homes. Among the simplest and most perfect work of this period is the decoration on the cases and boxes and other objects shown in this article. One would wish to reproduce the photographs on a much larger scale, so that the absolute mastery of line might be more fully shown, but that is impossible, and therefore these notes and

## *Old Chinese Lacquer*



NO. IV.—THE TOP OF A ROUND LACQUER BOX DECORATED IN BLACK LINE ON A GOLD SURFACE

pictures must only be taken as hinting at the beauty of these pieces.

In these specimens it will be seen that without laying aside his birth-right of decorative mastery, the Chinese artist appears in all these examples to make a frankly literary appeal. On one of the panels, at least, of each piece he writes, as it were, with his perfect line and un-failing precision something of a classic story. The inwardness of his meaning is, of course, only apparent to those familiar with the literature of the middle kingdom, but the charm is for all.

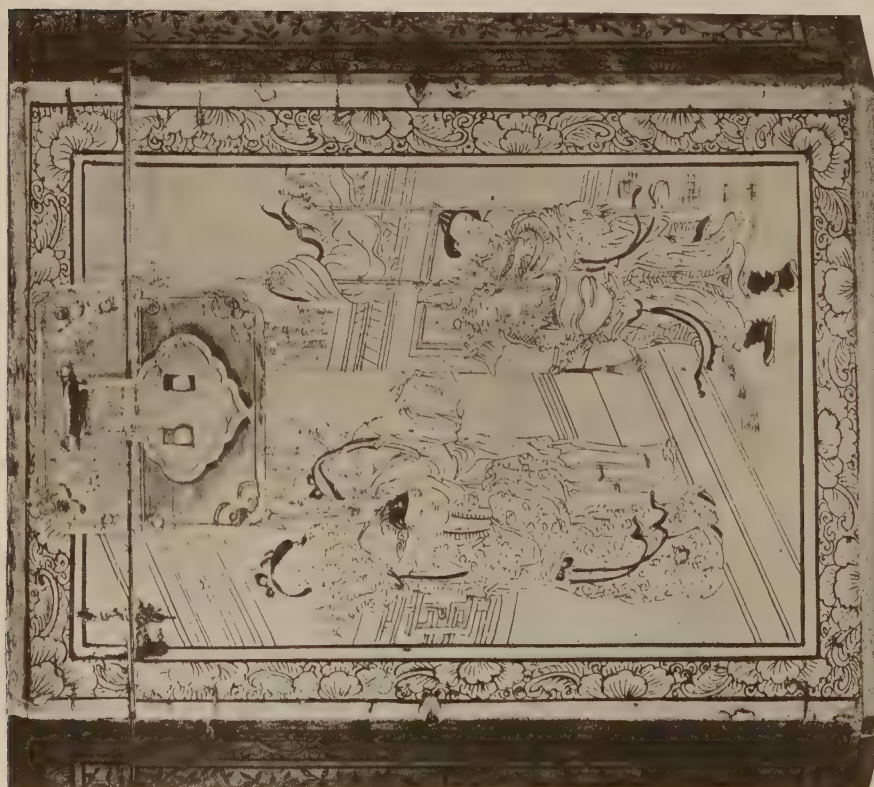
In a recent book by Mr. Lewis Sargent on China's latest famous Dowager Empress, he has very wisely contradicted the oft-quoted aphorism as to East being East and West, West. At the present time, at least, all interested in Oriental art find no great difficulty in understanding the delicate spirit of beauty which inspires all Chinese antique art. The Japanese

artists have inadvertently done ourselves and the Chinese that service; for the smaller and younger nation has made her own fine work so popular in Europe and America during the last thirty years that it could not but draw our attention to the fount and origin of its greatness, which is generally known to be Chinese. Thus the Japanese, while giving us of their best in the past, have also helped us to a fuller understanding of their brilliant neighbour's artistic productions. The first illustration in the text shows one of the most graceful and tender of the divine ladies of the Taoist faith. She is the delicate and kind Hsi Wang Mu. She usually passes on her way through the valley of our shadows mounted upon one of those agreeable yet complex beasts of the mythic lion family who appear the favourites of the gods. Roughly speaking, I think the present drawing tells the story of a certain human being who, once upon



NO. V.—THE COVER OF A LARGE OCTAGONAL BOX WITH ROUNDED CORNERS. THE PICTURE IS AN ELABORATE DRAWING IN DELICATE BLACK LINE ON A GOLD GROUND





NO. VI.—FRONT OF A CHEST, SHOWING A LOVELY DESIGN IN BLACK ON GOLD GROUND



NO. VII.—AN EXAMPLE OF THE LARGE PICNIC BASKETS, MADE OF LIGHT WOOD AND BAMBOO, DECORATED WITH SYMBOLIC FLOWERS AND FRUITS

## *Old Chinese Lacquer*

a time, broke into the pleasant paradise of the Lady Wang Mu and stole from her rich store of flowers and jewelled fruit that famous symbol of longevity, the pointed Chinese peach. The goddess comes upon him in his terraced corner of the world holding her sacred fruit. She sees and knows, but she passes calmly and benignly on her mysterious mission with nothing more severe for the thief than a smiling

acknowledgment and a word of encouragement for the mortal who has had the cunning or the good fortune to put on immortality. He receives his goddess with an equally contented air, for he too has drunk the milk of paradise, and knows the secret of



No. VIII.—A DRAWING IN BLACK ON RED LACQUER FROM THE TOP OF AN EIGHTEENTH-CENTURY PICNIC BOX

celestial honey-dew. Thesecond picture, in the same style, shows a courtier who is visited by a delicate goddess, or a sage who is well aware that he is entertaining a heavenly guest. In this piece the spacing and arrangement of the decoration, apart from the grace of the line used in the figures, is highly typical of the method employed in this department of lacquer work.

The next six illustrations show a variation on the

theme employed in what may be called line drawing in lacquer. In these examples the designs are made with the brush directly on the wood surface in black. It is then covered with a transparent gold lacquer and polished to the usual brilliant smooth surface. No. iii.



No. IX.—TOP OF LARGE BLACK AND GOLD FAN-SHAPED LACQUER-BOX DECORATED WITH DESIGNS OF THE SACRED FŌ, WHOSE EXPRESSION APPEARS UNFRIENDLY TO THE WESTERN EYE





NOS. X. AND XI.—A PAIR OF CHESTS OF RED AND BLACK LACQUER WITH EUROPEAN MOUNTS DECORATED  
IN THE SAME STYLE

shows a mandarin's hat-box, about one foot in height, most delicately decorated on the outside with symbolic designs—the butterfly of eternal life, the peaches of longevity, and so forth. On the broad space of the round top (No. iv.) is a design possibly from some semi-celestial comedy of the period. Each line is direct and simple, the arrangement of the massed blacks sure and effective to a degree not often obtained in Western art. No. v. is taken from a very large octagonal box with rounded corners; it shows a graceful and full design—the story is an affair of the gods, I believe. No. vi., an elaborate and beautifully decorated tea-chest, also eight-sided, shows in its first panel the departure of a prince going out to battle. The scene

is the innermost court of his palace, where his intimate family wish him good fortune, and attempt to hide their dutiful regret. To those who understand the Chinese spirit of the family there is much of interest in this drawing, which is both simple and sincere, and, incidentally, highly decorative.

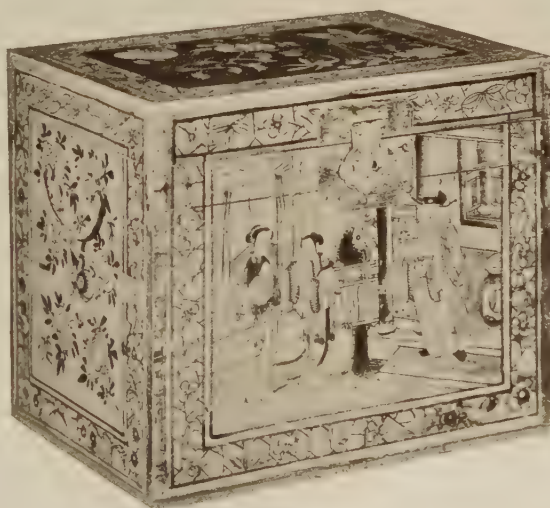
The picnic is one of the summer delights of the Chinese, and Nos. vii. and viii. show the kind of ornamented basket that was at one time in use for carrying prepared foods to the island or pavilion where the fête was to take place. This example, the top of which shows a delicate line design, is about a foot square and fifteen inches high. It is divided into three parts and held together by a red and



NO. XII.—A GOOD EXAMPLE OF THE STYLE OF DRAWING TO BE FOUND ON MOST OF THE CLASS OF WORK MENTIONED IN THIS ARTICLE



NO. XIII.—AN ANTIQUE CHEST OF RED LACQUER, WITH DESIGN IN BLACK OF A SAGE RESTING ON A HIGH ROCK



NO. XIV.—A CHEST DECORATED WITH AN ELABORATE PICTURE IN BLACK LACQUER ON A RED GROUND



gold lacquered bamboo handle, split at the sides for greater strength. The design on the top of a basket of the same kind (No. ix.), but fan-shaped, which is divided into six compartments or covered trays, pictures an uncommon variety of the divinedog, Fo.

Nos. x. and xi. show examples of this kind of lacquer, mounted evidently in Europe, on elaborately decorated stands containing drawers, etc. When these chests were imported into Europe in the eighteenth century they contained tea of great price, and the exotic character of the decoration of the boxes was greatly appreciated and prized. Later, in dealing with English lacquer, it can be demonstrated that many of these designs were employed to decorate



NO. XV.—TOP OF A LARGE LACQUER CASE FOR A PRESENT OF FINE TEA, WITH SYMBOLS INTENDED TO CONVEY COMPLIMENTS

our native productions, and the care taken to preserve the essentials of the Chinese designs is shown even in these stands. No. xii. gives another and very interesting example of the grace and movement of line in the particular class of work. No. xiii. shows a box of brilliant red lacquer with a design of a god or sage seated on an arrangement of *rocaille*, but the picture is difficult to reproduce in photography.

Another scene, very finely painted, shows in the next box (No. xiv.); while No. xv. depicts a lively design from the top of a large red and black lacquer example. The tail-piece (No. xvi.) is another gold and black hat-box with elaborate symbolic decoration.

(To be continued.)



NO. XVI.—MANDARIN'S HAT-BOX, WITH DELICATELY DRAWN SYMBOLIC DESIGNS ON GOLD LACQUER GROUND



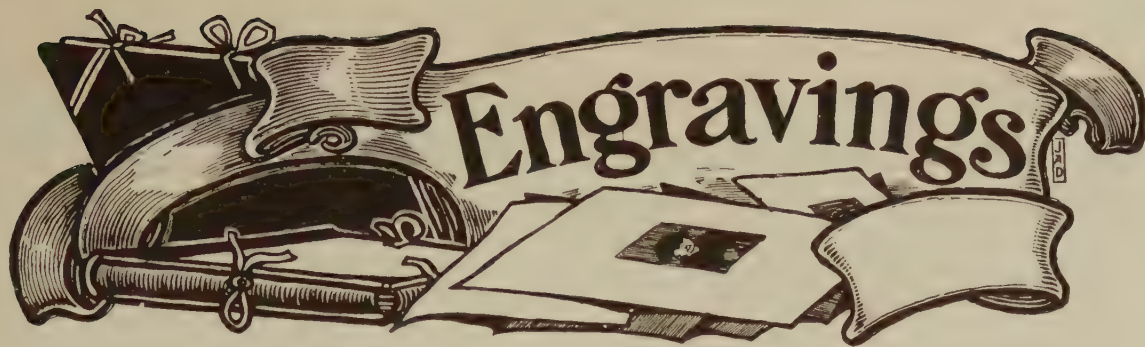
MARIA GUNNING, COUNTESS OF COVENTRY

*From an Enamel Portrait*

BY GERVAISE SPENCER, 1757







## Two Mezzotints by John Smith

By C. Reginald Grundy

ABOUT the middle of the last decade of the seventeenth century, when the fashionable world of London still largely centred round Covent Garden and its vicinity, John Smith, the engraver, set up his establishment at "ye Lion and Crown, Russel Street"—the address which so frequently appears on the publication line of his later prints. If the inscription on his tomb at St. Peter's Church, Northampton, is to be trusted, which records that Smith died in 1742, aged ninety, the engraver was then past the meridian of life. He had, according to Strutt, served his apprenticeship with "one Tillet, a painter in Moorfields," passed from him to Isaac Beckett, "the mezzotint scraper," from whom he learnt that mode of engraving. "He was afterwards further instructed by Van der Vaart, and his productions meeting with the approbation of Sir Godfrey Kneller, he was taken into the house of that painter and worked principally from his pictures."

Sir Godfrey Kneller's house was presumably the one he occupied in Covent Garden for twenty-one years, which Mr. Austen Dobson identifies as being in the Little Piazza on the north-east side of the Square. Its garden abutted on to Dr. Radcliffe's in Bow Street, the two gardens running parallel with Russell Street, where Smith took up his residence; and it is not impossible that Smith's garden joined on to Kneller's, like the doctor's, and, like it, was accessible by a gateway through the partition wall. That the relations of the painter and engraver were friendly when they parted company—despite their subsequent quarrel—may be guessed from the evidence afforded by two of Smith's mezzotints, the portraits of Sir Godfrey Kneller and himself, which are well known, and rank amongst his finest reproductions. Exceptionally interesting impressions of these, from the fine collection of Mr. Fritz Reiss, are reproduced to illustrate the present article. The first in point of time is that of Sir Godfrey Kneller, reproduced from an autograph portrait. This, according to John Chaloner Smith, is stated to have

been scraped in 1694. If so, it may well have been a parting gift from the engraver to his patron. This appears the more probable, because in the following year Kneller painted Smith's portrait—the plate from which was engraved by the sitter exactly twenty years later—and gave it to him, with an inscription written in the painter's autograph on the back.

Kneller possessed a flattering pencil, and his portrait is a proof of his ability in this direction, for it gives us a likeness of a far handsomer man than could be surmised from the records of his biographers. Mr. Reiss's copy has passed through the hands of a man who was, perhaps, as vain as Kneller, and in another sphere of art possessed far greater genius than the painter. This was David Garrick. He possessed the idea that he greatly resembled Kneller, or rather the portrait of the latter by himself, for he had had no opportunity of seeing the painter in person. An evidence of this belief is afforded by this copy of the mezzotint which he gave to Patty More, one of the four sisters of the famous Hannah, and a grand-daughter of John Smith. It may be said, as an excuse for the apparent vanity of the actor, that he was on terms of such familiar intercourse with the More family that his present may have been given as a joke at his own foible, rather than in a serious mood. On the back of the mezzotint is an impression of Garrick's seal and the following original lines by him:—

"The mimic form on t'other side,  
That you accepted, is my pride;  
Resembles one so prompt to change,  
Thro' ev'ry mortal whim to range,  
You'd swear the lute is like the case,  
The mind as various as the face.  
Yet to his friends be this his fame,  
His heart's eternally the same."

The other print, that of Smith's portrait, is more intimately connected with the career of the engraver. If one accepts the evidence of the tombstone, it was painted when Smith was forty-four. His namesake,





*John Smith*

JOHN SMITH

FROM THE ENGRAVING BY JOHN SMITH, AFTER SIR GODFREY KNELLER

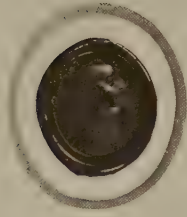


*Godfridus Kneller Eques.*  
*Guilielmi & Mariae Magnae Britanniae Regis & Reginae Pictorum Princeps &*  
*Offerebat Humillimus Servus Johannes Smith*

SIR GODFREY KNELLER

FROM THE ENGRAVING BY JOHN SMITH, AFTER SIR GODFREY KNELLER





*The mimic form on either side,  
That you accepted, is my pride;  
Resembles one so prompt to change,  
I shou'ld envy mortal whom to range,  
You'd swear the late so like the case,  
The mimic as various as the face.  
Yet to his friends be this his fame,  
His heart's eternally the same.*

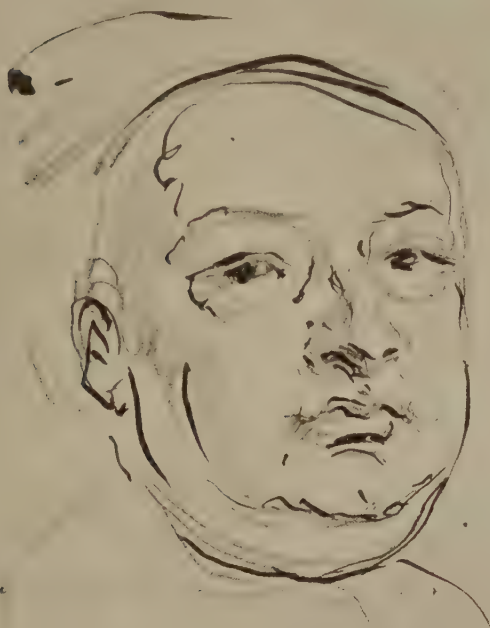
Garrick (David) Autograph Lines in Verse, addressed to Patty More, with an impression of Garrick's seal of a portrait of Sir G. Kneller (whom Garrick always fancied he closely resembled); Portrait of J. Smith (the engraver), grandfather of Hannah and Patty More, an original sketch, by Kneller; and Mezzotint Portrait of Kneller, by Smith

AUTOGRAPH LINES IN VERSE ADDRESSED BY DAVID GARRICK TO PATTY MORE, AND AN  
IMPRESSION OF GARRICK'S SEAL

John Chaloner Smith, however, rejects this, as being probably inspired by the vanity of an old man who wished to be thought ninety when he was only turned eighty, and suggests that the true date of Smith's birth was about 1660. A confirmation of this idea may be found in the dates given to the mezzotinter's earliest productions, none of which are thought to have been engraved before 1679, whilst further confirmation is given in the approximate date he took the Lion and Crown. This probably synchronised with his marriage, and for a man to delay this function until he was forty-five, in an age when men

developed far earlier than in the present day, would be something of an anomaly. Moreover, his son Benjamin, the only one whose birth-date is recorded, was not born until 1706. However this may be, Smith does not look forty-four in his portrait, and whether his appearance of youth is attributable to Kneller's courteous brush or to the falsity of the inscription at Northampton must be left for the reader to decide. It will be noted that the engraver holds in his hand a print of his mezzotint of Kneller, in a manner which would send a thrill of anguish through the heart of the present-day print-collector. If Smith was then

*Two Mezzotints by John Smith*



*(supra) J. Smith. (transformation of Paddy 'more')  
original sketch by Sir G. Kneller*

*Drawn by the Wife  
Mr. Smith — Mr. Moore's Father —  
By Sir Godfrey Kneller —*

PORTRAIT OF JOHN SMITH

ORIGINAL SKETCH BY SIR GODFREY KNELIER

accustomed to handle prints in this manner, he must speedily have abandoned it; for in Russell Street he became a regular print-dealer, publishing not only his own plates, but those of other engravers, and not unfrequently inscribing the latter with his own name as author. This practice—a by-no-means unusual one

in those free-and-easy days—must be set down not to his vanity, but to his commercial shrewdness; for Smith's reputation was so great that prints inscribed with his name were likely to fetch a higher price than those credited to his contemporaries. Such conduct hardly seems consistent with the refined and elegant



personality recorded in Kneller's portrait; but on the back of Mr. Reiss's copy there is a sketch-likeness of the mezzotinter by Sir Godfrey which is far more convincing. It is obviously drawn at a later date, possibly in 1716, when Smith engraved the 1696 portrait, and may have taken the plate to Kneller for corrections. Though age may account for some of the alterations in Smith's features, it cannot be held altogether responsible for the shortening of the nose, the thickening of the nether lip, and the general broadening of the face. The sketch must be accepted as a true likeness of the man, the finished portrait as merely a flattered version in which the sitter's salient characteristics have been refined out of existence. The former agrees closely with an anecdote of the engraver which was given to Strutt by Mr. Grosse. He relates: "Smith the mezzotint scraper had a blue paper book, in which he had pasted many proofs of his works, really taken to observe the progress of the plates. Some time after he had left off scraping, he was much followed by collectors for these proofs. He affected great hauteur . . . and required much entreaty, as well as an advanced price, to part with a print from this book. The marks of blue paper, sticking to the corner of the print, were considered as an undeniable proof of the goodness of the impression. Smith finding how readily and at what high prices the prints went off, procured some ordinary impressions, which he trimmed close and stuck into his blue book, from whence they were purchased as proofs."

Like Turner, who is said to have pursued a somewhat similar course with the copies of the *Liber Studiorum*, Smith probably kept the best impressions for himself. The blue volume was not the only one he possessed, for Horace Walpole records that the engraver "had composed two large volumes with

proofs of his own plates which I have seen in his hands; he asked £50 for them." These Mr. Dallaway expanded to four volumes, folio, containing 574 plates, which, in his time, belonged to Mrs. Spencer, the widow of the miniature painter, and may probably be identical with the set now in the possession of the Duke of Devonshire.

Walpole speaks of Smith's plates being "so common" that it is needless for him to give a list of them. The characteristic still exists; but, unfortunately, this commonness extends only to the reprints struck off by the Boydells and Bowles when the original coppers were worn to a shadow. These late impressions, which do scant justice to the quality of Smith's scraping, have helped to lower Smith's reputation as an engraver. Like most of the early mezzotinters, he used a fine ground, which readily deteriorated, so that his work should be seen in the proof states to be properly appreciated. In it he attains a brilliancy of effect, a breadth of feeling, and a facility of handling that went beyond the best efforts of his contemporaries, and places him nearly on a level with the great engravers who flourished about the close of the eighteenth century. He was unfortunate in working in an age when portraiture, and indeed painting generally, had become largely uninspired and mechanical. He was successful in transferring to his plates the qualities existing in the pictures from which they were taken—strength, precision, and directness. That his work is wanting in subtlety and refinement is less his fault than that of his themes. If Smith failed to invest his mezzotints with all the grace and fascinating lightness of touch which mark the work of some of those practitioners who flourished half a century later, it was not through want of talent, but that contemporary painting afforded no adequate scope for its display.



# Pottery and Porcelain

## Some Old Lead-glazed Pottery

By C. Hemming

THE jug figured in Nos. i. and ii. was found in pulling down an old house in Walthamstow. A workman engaged in pulling down the house discovered a small walled-up recess in the ingle-nook, and within the recess was this jug, which he appropriated. When I bought it in 1909, this man had been dead for twenty years, and it had passed into the hands of his widow, who was then in a London workhouse. I bought it from a dealer, and I do not know the name of its former owner, nor yet which was the London workhouse.

The height of the jug is  $7\frac{1}{2}$  inches. The body is of a very hard and compact buff-coloured clay. It has received a dip of rich yellow slip, and the pattern of birds, foliage, and a sun with rays is cut through the slip into the body. The incised lines have then been rubbed in with manganese to give to them a deeper colour. There are touches of manganese on the body and on the handle of the vessel, and the manganese over the yellow slip has assumed a rich

crimson-brown colour. The face of the sun, the rim, the bird, and the foliage are coloured with copper green. The execution is strong and vigorous. It is difficult to know to what locality to assign such a piece. The graffiato process was used in Staffordshire, in Derbyshire, in Wales, and in Devonshire. The sun with rays is a not infrequent device of the Staffordshire slip-potter, and he used manganese often as a colouring oxide, but copper-green was not used on the earlier Staffordshire pieces. It was occasionally employed at Wrotham, where also a few graffiato pieces are known to have been made. There was a jug with a sun with rays, and with the sides decorated with birds and foliage, in the Solon collection; it had a long inscription, and the name Catherine Davies, but the date was obliterated. The slip was much paler in colour, and there were touches of green decoration on it. In the sale catalogue it was ascribed to Wales.

No. iii. represents a dish of light red clay, diameter



Nos. I. AND II.—LEAD GLAZED JUG

SIDE AND FRONT VIEW





No. III.—ADAM AND EVE DISH

11 inches, the subject being "Adam and Eve under the Tree." The inside of the dish has received a coating of yellow slip, and the figures of Adam and Eve appear to have been hand-moulded, and are made of a pale clay, also coated with yellow. The irregular wavy line around the dish and the branches of the tree are trailed on with a light red slip, like the clay of the body of the dish. The ornaments, which may be meant to represent fruit (grapes?), are yellow outside the wavy rim, but are coloured with copper-green within it. These fruit-medallions, and the little leaves, have been impressed by means of a rude seal, which was probably carved at the end of a stick. Amongst the foliage are things, presumably birds, since they have wings, sometimes yellow and sometimes green. Their bodies are made of red clay, but all their heads have been broken off. The character of the work is archaic, but the effect is quaint and pleasing. The two figures are made as a child would model its first attempt at the human form. There are traces of the broken snake on the tree trunk.

The method of impressing patterns by means of a stick with the end cut into a seal was in use at Wrotham, but as the dish is unlike any I have seen,

I hazard no attribution. It was bought at Alresford, in Hampshire. Amongst the so-called Fareham ware, Mr. Hodgkin, in his book on *Old English Pottery*, figures an Adam and Eve dish, diameter 12 inches, but this one has its design incised instead of being in relief. It is also touched with green. I am not myself acquainted with Fareham pottery.

There is a rim behind my dish through which four holes have been perforated, but these holes cannot have been intended for convenience in hanging it up when finished, since they are placed in such a way as would cause Adam and Eve to hang sideways.

The little jug in No. iv. in shape resembles the work of early stoneware potters. Nottingham used such a shape, as did also Dwight, for instance, in his beautiful little white salt-glazed jugs in the Victoria and Albert Museum. The body of the jug illustrated is of red clay; it is darkened all over with manganese, and glazed with lead. The handle is of the old "nipped" pattern, and to the right of it are incised the initials M. G., whilst the initials R. H. are cut in underneath the handle. The date 1701 is arranged between the rosettes on the front of the jug. The rosettes themselves have been stamped on by means of some rough seal.

## *Some Old Lead-glazed Pottery*

Not many such old jugs have survived, as, being in constant use, they were apt to get broken, when more important pieces, used only on great occasions, fared better, and were frequently handed down to posterity.

The flask, No. v., is 5 inches diameter. It is made of a dark-brown clay which burns to an olive-green colour, and there are splashes of red upon it. Within the wreath on the front are incised the initials J. P., 1784, and a gun. The back is decorated with the same wreath, and also with a circle of dots, with which figure a saw, a knife, a pair of compasses, an axe and a mallet, showing that J. P. must have been a carpenter. The whole surface is sprinkled with those small



No. IV.—LEAD-GLAZED JUG

iridescent spottings which announce the presence of iron in the body. It is impossible to say in what part of England such a piece was made, as there are no distinctive characteristics of any special locality about it. Perhaps it was made in Staffordshire, because there are salt-glaze flasks of such a shape, notably one inscribed I. M. and dated 1724, in the

British Museum, also the incised wreath is reminiscent of scratch-blue decoration.



No. V.—LEAD-GLAZED FLASK



# NOTES & QUERIES

*[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]*

## UNIDENTIFIED PORTRAIT (No. 44).

DEAR SIR,—We should be much obliged if any of your readers could assist us to the painter of the portrait of which the enclosed is a photo, and also, if possible, the person whom the portrait represents.

Yours faithfully, W. A. BUTCHER & Co., LTD.

Guards, by L. Mansion and St. Eschauzier. Being myself by name Eschauzier, I feel very interested to know who St. Eschauzier was, as we do not know of a painter in the family.

Awaiting your answer,

Yours truly, P. ESCHAUZIER.

## INFORMATION REGARDING ST. ESCHAUZIER.

SIR,—I shall be much obliged if you can give me information concerning the coloured plate in the June number of THE CONNOISSEUR of an officer, Grenadier

## OLD CHURCH AT ROTTERDAM.

DEAR SIR,—Can you oblige me by telling me whether you or any other magazine recently published any notes or information about the Old English



(44) UNIDENTIFIED PORTRAIT



*George Cruikshank*

*Dispersion of the Jacobite Club and death  
of Cordwain Firebrass —*







(45) UNIDENTIFIED PORTRAIT

Church at Rotterdam, which is being dismantled, and if so, when?

Yours truly,  
CURZON OF KEDLESTON.

UNIDENTIFIED PAINTING (35).

SIR,—The unidentified painting of *St. Barbara* (No. 35) in your June number appears to be a fine original primitive Flemish work of the fifteenth century after the manner of Hans Memling. It is, however, not by Memling himself, the drawing of the head and hand not being good enough for this master.

The photograph, of course, gives no clue to colour and general appearance of the painting.

Yours very truly, HANS LÜTHY.

UNIDENTIFIED PORTRAIT (No. 45).

DEAR SIR,—I have two old paintings of ladies, evidently a mother and daughter. I bought them about thirty-five years ago, and was then informed that they were left in the loft to be cleared out with other rubbish when the family removed, as they were much damaged. I was told it was a large hall on the north side of Middlesex. Could any of your readers

identify the painter and subject of the one I send herewith?

Yours faithfully, H. A. LEWSEY.

UNIDENTIFIED PORTRAIT (No. 46).

DEAR SIR,—I should be pleased if any of your readers who may be able to identify the oil painting here reproduced will be good enough to let me know of whom it is a portrait, probable date and name of artist, and if valuable. It was purchased by me at Bury St. Edmunds about twenty-five years ago, in a very dirty condition. It has been restored. The colouring and brushwork are very fine. Original frame; the opening measures 29 in. by 22½ in.; canvas oval. I shall be very glad of any information you may be able to give. Thanking you in anticipation.

Yours faithfully, W. H. WOOLNER.

UNIDENTIFIED PORTRAITS (Nos. 47 AND 50).

DEAR SIR,—I enclose two pictures which I would very much like to have information about. If you or any of your readers can give me this I shall be much obliged. The first photo is of a small 6 in. by 4½ in. water-colour painting on paper in a closing leather case, signed J. Kennedy, an artist living and painting during the earlier half of the nineteenth century. Of whom it is a portrait I shall be glad if any of your



(46) UNIDENTIFIED PORTRAIT



(50) UNIDENTIFIED PORTRAIT





(48) UNIDENTIFIED PORTRAIT

readers can tell me. The second is a pastel painting of an exceedingly fine coloured work, and of beauty; it is unsigned, in an oval frame, the picture about 20 in. by 12 in. Can any reader of *THE CONNOISSEUR* be so kind as to tell me the painter and subject?

Yours sincerely,  
(MISS) A. L. FREDA.

UNIDENTIFIED  
PORTRAIT (No. 48).

DEAR SIR,—I enclose a photograph of a picture I bought a short time since. The portrait is that of a young man of the court of Charles I., about the date 1635-40. I should be glad if you would be kind enough to put it in your magazine, so that I may identify the person represented. The painting is in good condition, and is evidently of the school of Van Dyck.

Yours faithfully,  
F. WILLIAM COCK.



(49) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (No. 49).

DEAR SIR,—I take the liberty of enclosing herewith a print of an old oil painting (on tin) in my possession. Some local authorities whom I have consulted express

the opinion that this portrait is the work of an artist of note, and have referred me to you as the most likely source of obtaining definite information regarding the subject and artist.

If you would favour me with any information you may be able to obtain regarding this picture, I shall greatly appreciate the courtesy.

Yours very truly,  
H. G. KELLY.

UNIDENTIFIED  
PAINTING (No. 51).

DEAR SIR,—Enclosed I send you a photograph of a painting attributed to Terburg, but signed W. T. B. (or P. or R. it



(47) UNIDENTIFIED PORTRAIT



(51) UNIDENTIFIED PAINTING

might equally be). The initials and date 16— can be seen with magnifying glass on edge of table-cloth. Am anxious to have opinion as to who is the painter. The painting is on wood, and measures  $23\frac{3}{8}$  in. in height and  $27\frac{1}{2}$  in. in length.

(MRS.) JOHN H. MORISON.

UNIDENTIFIED PAINTING (35).

DEAR SIR,—I think the unidentified *St. Barbara* in THE CONNOISSEUR of June is by Leonardo da Vinci, as some details in the landscape seem to show me. The tree also is like those of Leonardo. The owner should look if in the buildings of the landscape he notices “le dessin au crayon ou á la plume

est voyant ; comme si le dessin était tracé avant que le panneau fut peint.” I have in my collection one of the best masterpieces of the master.

Yours sincerely, EDWARD VAN SPEYBROUCK.

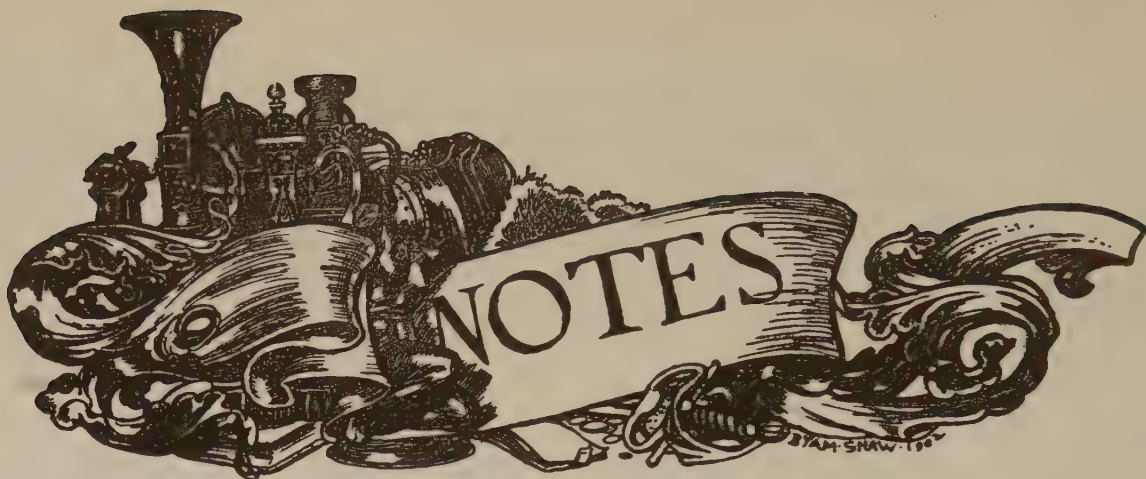
UNIDENTIFIED PAINTING (No. 37).

DEAR SIR,—The unidentified painting (No. 37) in your June number must be a copy of heads of angels which appear in Rubens's composition, *The Coronation of the Virgin*, in the Brussels Gallery. Those heads are known to have been painted by Rubens himself on the canvas. They appear in a cloud in the lower right corner of the huge canvas.

Yours truly, ALBERT F. CELS.







A CORRESPONDENT sends the photograph of three double wine-glasses (reproduced) which have been in the possession of his family for many generations. They are believed to be of Waterford manufacture, and are decorated with exceptionally rich cutting, the design of which varies on each glass. Our correspondent has never been able to trace any other glasses of similar design, and would be greatly interested to hear of their existence. Any definite information regarding the place and probable date of manufacture would also be welcome. The glasses vary in height from 5 inches to 5½ inches.

#### Queen Anne Porringer

THE Queen Anne two-handled porringer reproduced, embossed with a shield and with corded band and spiral fluting, is a typical example of the period.

From about 1665 to 1685 porringers were often decorated with flat appliqué leaves round the bottom of the bowls; later the Chinese style of decoration came into vogue, a style provoked by the craze for Chinese porcelain which prevailed for a part of William the Third's reign, while the fluted style, such as in the porringer illustrated, coincides with the reign of Queen Anne. Measuring 3¾ inches in height and 4¼ inches in diameter, the porringer is the work of Pierre Platal, a well-known example of whose work is the two-handled cup and cover in the possession of the Duke of Devonshire.

#### A Set of Worcester Vases

THE set of three vases illustrated were produced at the Worcester factory during the Flight, Barr & Barr period (1813-1829), and are decorated with panels on a blue ground edged with gold, each containing



THREE WATERFORD DOUBLE WINE-GLASSES



QUEEN ANNE TWO-HANDLED PORRINGER



SET OF THREE WORCESTER VASES

BY FLIGHT, BARR AND BARR



a painting by Baxter. Thomas Baxter was one of the most accomplished artists of the Worcester factory. He was first employed at the factory in 1815, but left in 1816 to enter the service of Dillwyn, the Swansea potter, with whom he stayed for about three years. In 1819, however, he returned to Worcester. Among the many subjects he painted were scenes from Shakespeare's plays, portraits of Milton, Mrs. Siddons, and others, and scenes from *Robinson Crusoe*, *Lay of the Last Minstrel*, and *Gay's Fables*.

I AM preparing for early publication a life and study of the work of this great artist by Monsieur Albert Dubuisson. I should be grateful to correspondents who can direct my attention to any letters by or relating to Bonington, whether published or unpublished, or anecdotes or reminiscences contained in other books, or indeed any data relating to his life and works which might be used in a biography. Of course, such well-known works of reference as the D.N.B., Redgrave, Bryan, Cunningham, Paul Mantz, *The Gazette des Beaux-Arts*, *THE CONNOISSEUR*, and *The Studio* have been consulted. Bonington was during his life perhaps better known on the Continent than he was in England. Indeed, in France he was thought by many to be a Frenchman. He was born at Nottingham in 1802, and not in 1801 as stated in the D.N.B. He died in London in 1828 in his twenty-seventh year. I am also desirous of tracing the whereabouts of authentic examples of his work.

Information as to the whereabouts and ownership of the following pictures will be particularly welcome:—*Le Grand Canal a Venise* (two scenes), *The Lute, Lane Scene, Bologna, An Albanian, A Turk, The Grandmother, The Drowned Fisherman, Peveril of the Peak, Evening*.—JOHN LANE.

THOUGH the features of Charles I. are remembered by posterity almost wholly through Van Dyck's representations of them, other contemporary artists frequently painted portraits of the ill-fated monarch. Amongst the most prolific in

this respect was Daniel Mytens, a native of the Hague, who came to England about 1614, and was appointed picture-drawer to King James I.—in succession to Paul van Somer—in 1621. Mytens was a most capable artist, who anticipated many of the qualities of Van Dyck in his work, and invested his subjects with dignity and grace. According to the Royal Accounts, he was paid for at least fifteen portraits of Charles I., his prices varying from £20 for a "half picture" to £60 for a full length. The example belonging to Mr. Berney Ficklin, of Tasburgh Hall, is interesting as a highly decorative and characteristic example of the artist. One of Rembrandt's most attractive pictures is the *Portrait of a Young Man rising from his chair*, which is included in the collection of Mr. C. P. Taft. The picture was painted about 1633, and the rich costume of the subject is rendered with much greater detail than the artist gives in his later work. It formerly belonged to Emond Portales, of Paris. Among the most charming pictures of child-life by Sir Thomas Lawrence is the *Portrait of Lady Emily Cowper*, eldest daughter of the 5th Earl Cowper, which was engraved by Thomas Wright, and subsequently by J. R. Jackson. The lady, who died in 1872, married Lord Ashley, the great philanthropist, better known as the 7th Earl of Shaftesbury.

## Books Received

- Early English Water-Colour*, by C. E. Hughes, 2s. 6d. net; *Lawrence*, by Sir Walter Armstrong, £1 1s. net. (Methuen.)
- Dictionnaire Repertoire des Peintres*, by Isabella Errera. (Hachette & Co. 10 francs.)
- The Engraved Work of J. M. W. Turner*, Vol. II., by W. G. Rawlinson, £1 net. (Macmillan.)
- Cubism*, by Albert Gleizes and Jean Metzinger, 5s. net. (T. Fisher Unwin.)
- Leandro Ramon Garrido*, by J. Quigley, 5s. net. (Duckworth & Co.)
- The Tapestry Book*, by Helen Churchill Candee, 16s. net. (Constable.)
- W. Heath Robinson*, by A. E. Johnson, 3s. 6d. net; *Glasgow: a Sketch Book*, by John Nisbet, 1s. net. (A. & C. Black.)
- A Stained Glass Tour in Italy*, by C. H. Sherrill, 7s. 6d. net. (John Lane.)
- Christine de Pisan*, by J. Van de Gheyn. (Vromant.)





THE popularity of old engravings in colour was still further emphasized by the high prices realised at the sale of the collection formed by Clarence Wilson, Esq., of 105, Mount Street, which was dispersed by Messrs. Christie on May 19th. Mr. Wilson was a print collector of somewhat catholic tastes, who, beginning with modern

century masters, gradually widened his range until he had accumulated a collection of English and French colour-prints, old and modern mezzotints, and modern etchings of considerable dimensions, and containing many examples of exceptional quality. A number of these attained record prices, as, for instance, the fine etched letter-proof of *The Promenade in Carlisle House*, by and after J. R. Smith, which was knocked down for £966, the largest amount ever paid for an original engraving by an English artist. It was in colour-prints, however, that the collection was strongest, some of the principal items in this section including *Nature (Lady Hamilton)*, after Romney, by H. Meyer, £861, the same by J. R. Smith, £252; *Almeria (Mrs. Meymott)*, after Opie, £546; *Sophia Western (Mrs. Hoppner)*, after Hoppner, £336; *A Bacchante (Lady Hamilton)*, after Reynolds, £210; and the set of six prints of *The Story of Letitia*, after Morland, £325 10s., all by the last-named engraver. *Emma Lady Hamilton*, after Romney, by J. Jones, brought £472 10s., the same price that was realised for the pair, *An Airing in Hyde Park* and *Promenade in St. James's Park*, by Soiron and Gaugain, after E. Dayes; *Le Baiser Envoyé*, after Greuze, by C. Turner, brought £315; *The Setting Sun (The Godsall Children)*, after Hoppner, by J. Young, £183 15s.; whilst after Morland, besides the plates already mentioned, there were the pair of *St. James's Park* and *A Tea Garden*, by F. D. Soiron, £441; the pair of *The Soldier's Farewell* and *The Soldier's Return*, by G. Graham, £262 10s.; the pair of *Morning, or the Higgles preparing for Market*, and *Evening, or the Postboy's Return*, by D. Orme, £178 10s., and the set of four plates of *The Deserter*, by G. Keating, £283 10s. The

two pairs, *Cottage Girl Shelling Peas* and *Village Girl Gathering Nuts*, after Bigg, and *Children Feeding Goats*, after Morland, and *Feeding Chickens*, after Russell, all by P. W. Tomkins, brought £157 10s. each; whilst the pair, *A Poultry Market*, by James Ward, and *A Vegetable Market*, by William Ward, both after James Ward, realised £71 8s. Mr. Wilson had not succeeded in accumulating a full set of Wheatley's *Cries of London*, but had about half of them, which sold as follows:—*Primroses* and *Milk Below Maids*, by Schiavonetti, £110 5s.; *A New Love Song* and *Duke Cherries*, by A. Cardon, £89 5s.; *Knives, Scissors, and Razors*, by Vendramini, £86 2s.; and *Sweet China Oranges*, by Schiavonetti, £86 2s. Other English prints in colour included *The Duke of Newcastle's Return from Shooting*, after Wheatley, by Bartolozzi, £54 12s.; *The British Naval Victors*, after Abbott, by V. Green, £52 10s.; *Filho da Puta*, after B. Marshall, by W. Ward, £69 6s.; *Hunters at Grass*, after B. Marshall, by W. Ward, and *Hunters at Cover Side*, after S. Alken, £105; *Snowball*, after H. B. Chalon, by W. Ward, £54 12s.; *Hawking*, after J. Howe, by C. Turner, £178 10s.; and *Foxhounds Breaking Cover*, after Chalon, by W. Ward, £252.

Amongst the French eighteenth-century engravers, Mr. Wilson appears to have specially favoured Debucoart, and the following proofs in colour by this artist with brush and burin attained good prices:—*La Rose and La Main*, £304 10s.; *Le Compliment* and *Les Bouquets*, £168; *La Promenade Publique*, £210; *La Promenade de la Galerie du Palais-Royal*, £89 5s.; and *The Palais-Royal Garden Walk*, £157 10s. Other French engravings in colour included *L'Indiscretion*, after Lavreince, by F. Janinet, £178 10s.; *L'Aveu Difficile*, after and by the same, £78 15s.; and *Noce de Village* and *Foire de Village*, after Taunay, by Descourtes, £147.

Besides *The Promenade in Carlisle House*, already mentioned, other English mezzotints in black-and-white realising good prices included an etched letter-proof of *George, Prince of Wales*, after Gainsborough, by J. R. Smith, £73 10s.; an open letter-proof of the same, after and by J. R. Smith, £50 8s.; and an open letter-proof of *Lord Nelson*, after Hoppner, by C. Turner, £42.

The modern engravings belonging to Mr. Wilson were disposed of with several other properties by Messrs. Christie on May 6th, the following being among the artists' proofs sold during the sale:—*Boy with a Rabbit*,



by J. C. Webb, after Raeburn, £6 16s. 6d.; *Friedland*, after Meissonier, by E. Tily, £15 15s.; *Lady Hamilton as "Nature,"* after Romney, by Sydney Wilson, proof printed in colours, £16 16s.; *Princess Victoria and Princess Sophie Elizabeth*, after Nattier, by S. A. Edwards, printed in colours, £31 10s.; *Sympathy*, after J. B. Greuze, by the same, printed in colours, two impressions, £25 4s.; and *Mrs. Musters*, after Romney, by S. Wilson, printed in colours, £11 11s.

Modern original etchings included:—Herbert Dicksee, *The Watcher on the Hill*, £10 10s.; *The Destroyers*, £9 9s.; and *In the Enemies' Country*, £9 9s.; Muirhead Bone, *The Great Gantry, Charing Cross*, second published state, £71 8s.; *Demolition of St. James's Hall—the Exterior*, third published state, £50 8s.; *Demolition of St. James's Hall—the Interior*, £48 6s.; *Somerset House*, £71 8s.; *Culross Roofs*, £44 2s.; *The Prison, Ayr*, £86 2s.; *Liberty Clock*, £60 18s.; *Clare Market, London*, £52 10s.; and *Leeds Warehouses, Building*, £69 6s.; F. Brangwyn, A.R.A., *The Interior of Chartres Cathedral*, £23 2s.; D. Y. Cameron, *Old St. Etienne, Caen*, £44 2s.; *Still Waters*, £42; *The Meuse*, £73 10s.; *Notre Dame, Dinant*, £73 10s.; *Dinant*, £50 8s.; *The Gateway of Bruges*, £44 6s.; and *Craigievar*, £71 8s.; Hedley Fitton, *The Two Mills*, £26 5s.; and *London Bridge*, £33 12s.; and J. M. Whistler, *The Piazzetta*, £52 10s.; and *Doorway and Vine*, £44 2s.

THE highest price ever given for a single picture in an auction-room, previous to June of the present year, was



largely exceeded on two occasions during the month. The first of these was at the sale of the Steengracht collection at the Galerie Petit, Paris, on Monday, June 9th, when, as already recorded in THE CONNOISSEUR, Rembrandt's

*Bathsheba*, a canvas 22½ in. high and 30 in. wide, fell to a bid of £40,000, the addition to which of the auctioneer's 10 per cent. commission made the total cost to the purchaser £44,000. On Friday of the same week this bid of £40,000 was theoretically surpassed by the one of £41,370 at Messrs. Christie's which caused the auctioneer's hammer to fall on Romney's portrait of *Lady de la Pole*. As the auctioneer's commission was included in this amount, the possession of the record price given for a single picture offered at public sale returns to France, an honour it has held, with a brief intermission during the last few years, since Marshal Soult's *Murillo—The Immaculate Conception*—was sold for £23,440 in 1852. The previous English auction maximum was £23,415 obtained for Raeburn's *Mrs. Robertson William-son* in 1911.

The sales at which these prodigious prices were realised were by no means the only ones of interest during the month, and it will be best to go through the record in

chronological sequence. The dispersal of the collection of the late Frederick Nettlefold, Esq., of Streatham Grove, at Messrs. Christie's on June 5th and 6th, brought a large number of characteristic drawings and paintings by David Cox and other English water-colour artists into the market. The collection, which comprised 328 lots, realised £28,964. The prices obtained were fair, but the "Coxes" showed a large decline in value when compared to the sums obtained for similar examples in the mid "seventies," when works by this artist were at their zenith of popularity. The general result of the sale was to show that while the works of Turner and Cotman have appreciated, those of the majority of the other English water-colour painters have declined. The record of the following items, with the amounts obtained for them on former occasions, furnish an interesting table of comparison. Water-colours:—David Cox, *The Skylark: Anthurst Hill, Cumberland*, 23½ in. by 33½ in., £588, against £577 10s. in 1868 and £1,365 in 1876; *Changing Pastures*, 22½ in. by 33½ in., £870 10s., against £117 12s. in 1870 and £1,333 10s. in 1876; and *A Moorland Scene, with old windmill and waggon*, 12½ in. by 19 in., £220 10s., against £472 10s. in 1875 and £378 in 1876; George Cattermole, *The Escape*, 11½ in. by 16½ in., £12 12s., against £162 15s. in 1875; J. M. W. Turner, R.A., *Dover from Shakespeare's Cliff*, 6½ in. by 9½ in., engraved by G. Cooke, 1826, £577 10s., against £252 in 1880; and J. S. Cotman, *A Barge under Sail*, 12 in. by 18 in., £71 8s., against £42 in 1875. Turning to the other items in the sale, the following were included among the oil paintings:—R. P. Bonington, *The Timber Waggon*, 25½ in. by 30 in., £651; George Chambers, *Off Portsmouth*, 39 in. by 49 in., £71 8s.; W. Collins, R.A., 1825, *Stirling from the River Teith*, 27½ in. by 35½ in., £162 5s.; David Cox, 1849, *The Hayfield*, 23½ in. by 35½ in., £1,680, against £100 16s. in 1858; *The Skylark*, 1849, 28 in. by 36 in., £1,449; *Haytime*, 1851, 17½ in. by 23½ in., £892; *Dudley Castle*, 1848, 17½ in. by 24½ in., £535 10s.; *Haymaking, near Conway*, 1852-3, 18 in. by 28 in., £336; *Windsor Castle, from the Great Park*, 1846, 17½ in. by 28 in., £325; *The Conway Valley*, 18 in. by 25½ in., £336; *Bolton Abbey*, 1850, 13½ in. by 20 in., £330 15s.; *Evening: Returning Home*, 1852, 13½ in. by 17½ in., £346; *Going to the Mill*, 1852, 12½ in. by 20½ in., £346 10s.; *Sheep on the Old Holyhead Road, Bettwys-y-Coed*, 1849, 12 in. by 17 in., £315; and *Going to the Hayfield*, 1853, 9½ in. by 14½ in., £357; H. Dawson, 1873, *The St. Vincent*, 41 in. by 35½ in., £52 10s.; Thomas Faed, R.A., 1869, *News from Home*, 30½ in. by 22½ in., £231; Sir John Gilbert, R.A., *Buckingham and Cardinal Wolsey*, 41½ in. by 71½ in., £168; J. Holland, 1855, *The Entrance to the Grand Canal from the Piazzetta*, on panel, 12 in. by 17½ in., £225 15s.; and *Greenwich Hospital, from the River*, 1864, on panel, 11½ in. by 17½ in., £273; J. Linnell, senr., 1873, *The Coming Storm*, 27½ in. by 38½ in., £241 10s.; W. Müller, 1842, *Gillingham*, 23 in. by 39½ in., £346 10s., against £241 10s. in 1858; and Rosa Bonheur, 1887, *Milking-time in the Pyrenees*, 24½ in. by 40½ in., £315. Besides the water-colours already mentioned, the following were

## In the Sale Room

included :—G. Barret, *Early Morning*, 17½ in. by 24½ in., £63; Tom Collier, 1876, *Puttenham Common, near Farnham*, 18½ in. by 29½ in., £199 10s.; *The Sand-Diggers, Littlehampton*, 1872, 12 in. by 19½ in., £141 15s.; *Sandy Coast, near Barmouth*, 11 in. by 20½ in., £162 15s.; and *Birken Moor, Cumberland*, 13½ in. by 20½ in., £210; David Cox, *Going to the Hayfield*, 1848, 23½ in. by 33½ in., £525; *Sherwood Forest*, 29½ in. by 39 in., £315; and *Haymaking near Conway*, 1848, 10½ in. by 14½ in., £162 15s.; Copley Fielding, *Scarborough*, 1850, 11½ in. by 15½ in., £325; and *Dumbarton: Sunset*, 11½ in. by 17½ in., £168; Birket Foster, *On the River Mole: Cattle Watering*, 13½ in. by 19½ in., £283; H. G. Hine, 1874, *Chanctonbury Ring and Duncton*, 11½ in. by 21½ in., £110 5s.; J. Holland, 1862, *Returning from the Shrine, Venice*, 22½ in. by 16 in., £168; and *The Gondola, Venice: Santa Maria della Salute in the distance*, 21½ in. by 14½ in., £120 15s.; W. Hunt, *Plucking the Chicken*, 13½ in. by 14 in., £57 15s.; Sir J. E. Millais, *An Illustration to "Rachael Ray,"* 5½ in. by 3½ in., painted for Anthony Trollope, £75 12s.; J. Orrock, 1876, *A Moorland with Bridge*, 15 in. by 22½ in., £60 18s.; J. M. W. Turner, R.A., *Reichenbach*, 8½ in. by 11 in., £273; *The Tomb of Cecilia Metella, Rome*, 4½ in. by 8½ in., £210; F. Walker, A.R.A., 1859, *The Nut-Gatherers*, 3½ in. by 5 in., £315; E. M. Wimperis, 1888, *The Sussex Downs*, 23½ in. by 35½ in., £162 15s.; P. de Wint, *Harvesting in Lincolnshire*, 15½ in. by 29½ in., £210; and J. Wolfe, 1877, *Greenland Falcon*, 29½ in. by 23½ in., £141 15s.

On June 13th Messrs. Christie sold the collection of pictures and drawings formed by Mr. H. M. W. Oppenheim, deceased, the small collection of old pictures and pastels, the property of the late Lady Dorothy Nevill, the family portraits and works by Old Masters belonging to Sir T. C. C. Western, Bart., and different private properties. The items included within the last category realised something like three-quarters of the day's takings—£119,843 1s., which is the highest total ever attained at a single day's picture sale in England, the previous records being £105,800 brought at the sale of the Vaile collection and other pictures in 1901, and £101,000 at the Dudley sale in 1892. The 60 items in the Oppenheim collection sold for £26,435 15s., but the major portion of this large total was contributed by a single picture, *A Woody Landscape*, on panel, 24 in. by 32½ in., by M. Hobbema, signed and dated 1669, which fetched £15,750. This constituted a Hobbema record, eclipsing the £12,584 obtained for a work of the master at the Steengracht sale at Paris a few days earlier, or the £10,080 which another realised at the Dudley sale in 1892. The picture was imported into England by Smith, the compiler of the well-known *Catalogue Raisonné*, sold by him to Mr. M. Zachary for £630, and realised £3,465 at the George Perkins sale in 1890. Next in importance to this were two examples by D. Teniers, *The Interior of a Guard-room*, on panel, 23½ in. by 33½ in., and *The Interior of an Ale-house*, 23¾ in. by 33 in., which brought £2,100 and £1,260 respectively. Both of these had passed through the Perkins sale in 1890, when the corresponding prices were £1,470 and £735. Not all

the pictures in the Oppenheim collection were of this calibre, however; a *Landscape*, set down to Ruysdael, containing nearly two square feet of surface, could attract no higher offer than £10 10s., whilst an oil painting by Gustave Doré, 1868, *Dante and Virgil*, 21 in. by 31 in., cannot be considered overpriced at £2 2s. Amongst the drawings two pairs of landscapes by R. Alt brought £357 and £315 respectively; S. Freudeberg, *The Toilet*, 11 in. by 7½ in., signed and dated 1768, £525; and J. B. Mallet, *La Chambre des Enfants*, 12½ in. by 15½ in., £231. Of the modern French School the only painting it is necessary to record is *A Haymaker*, 20½ in. by 13 in., Jules Breton, 1863, £262 10s. Besides the Old Masters already given were the following:—J. B. Huet, *The Swing*, 108 in. by 78 in., £441; N. Largillière, *Portrait of a Lady of the Court of Louis XIV., with a negro page*, 58 in. by 46 in., £283 10s.; J. M. Nattier, *Justice menacing Tyranny*, 51 in. by 63 in., £504; J. B. J. Pater, *The Halt*, on panel, 6¾ in. by 8 in., £819; H. Rigaud, *Portrait of a Lady in red silk dress*, 53 in. by 36½ in., £325 10s.; and J. B. Santerre, *Portrait of Catherine Marie le Gendre*, 55½ in. by 44 in., £378.

In the second part of the sale Lady Dorothy Nevill's little collection contained an interesting example by Arthur Devis, father of the better-known A. W. Devis, in the form of a portrait group of *Sir Joshua Vanneck and his Family*, comprising 10 figures, among whom was Horace Walpole. The picture, 57 in. by 55½ in., which was signed and dated 1752, brought the relatively high price of £1,942 10s.—a record for the artist. The only other works in the collection which brought good prices were three pastel portraits by Rosalba, namely *Horace Walpole in mauve coat*, 22¾ in. by 18½ in., £399; *Sir Robert Walpole in yellow coat*, 21 in. by 16 in., £315; and *Admiral Galsfridus Walpole in blue coat*, 22½ in. by 17¾ in., £399. The majority of the portraits belonging to Sir T. C. C. Western came under the category of being by "artists unknown," but there were some noteworthy exceptions, including J. Hoppner, R.A., *Portrait of a Lady in low white muslin dress*, 29½ in. by 24½ in., £1,102 10s.; W. Dobson, *Portrait of Charles II. when a Youth*, 62 in. by 42 in., £157 10s.; W. Hogarth, *The Western Family*, a group of six figures, signed and dated 1733, 28½ in. by 33 in., £3,780; J. S. Copley, R.A., *Lord Western and his Brother Shirley*, 48½ in. by 61 in., £892 10s.; and Benjamin Wilson, *The Callis Family*, 28½ in. by 33½ in., £483. In the same collection a picture by M. Hondecoeter, entitled *The Combat*, 54 in. by 66 in., realised £1,050.

The rest of the pictures sold belonged chiefly to owners whose names were not divulged. Among the exceptions was Romney's full-length portrait of *Anne Lady de la Pole*, 94 in. by 58 in., already mentioned. This was the property of Sir Frederick Arundel de la Pole, to whose family it has belonged ever since the artist painted it in 1786. The first bid for it was twenty thousand guineas, and the offers rapidly advanced until it was knocked down for £41,370. Though this is by far the largest amount ever attained for a work by this artist at public auction, examples by him have changed hands privately



for even larger amounts. In 1902, £11,025 was paid at Messrs. Christie's for this artist's full-length of *Miss Rodbard*, and the same amount at Messrs. Robinson & Fisher's in 1896 for his portrait group of the Ladies Spencer, known as *Beauty and the Arts*. This was not the only example by Romney which came up, his whole-length portrait of *Major-General James Hartley*, in full uniform, standing holding his horse, 97 in. by 63 in., realised £7,035; and his portrait of *Colonel James Clitherow*, in brown coat, seated on a chair, 29 in. by 24½ in., which belonged to Dr. Clarence Cooper, brought £2,835. Exactly the same size as the last-named picture was the *Portrait of Mrs. Phæbe Hoppner*, by her husband, which has been the theme of so many charming engravings. It was purchased by the late owner, Mr. J. H. B. Christie—the last of the family to be associated with the firm—from Captain Hoppner, the son of the artist, for a comparatively small amount; it now showed a handsome profit by realising £9,765. Other British artists who were represented included Thomas Gainsborough, R.A., *Portrait of a Gentleman*, in scarlet coat and light blue vest, oval, 29 in. by 24½ in., £1,050; and *Portrait of Dr. Marsh, M.P. for Chippenham*, oval, 28½ in. by 23½ in., £3,990; Sir Thomas Lawrence, P.R.A., *Portrait of the first Duke of Wellington*, 49 in. by 39 in., engraved by S. Cousins, R.A., £1,312 10s.; Sir H. Raeburn, R.A., *Portrait of Bruce Williamson, Esq., of Lawers and Balgray*, 29½ in. by 24½ in., £651; *Portrait of Francis Horner, Esq., M.P.*, 50½ in. by 39½ in., £1,155; *Portrait of the Hon. Mrs. Grant of Kilgraston*, 29½ in. by 24½ in., £4,200; *Portrait of James Gregory, Esq., M.D.*, 29 in. by 24 in., £525; *Portrait of Professor Dugald Stewart, F.R.S.S.*, 28¾ in. by 23¾ in., engraved by Charles Turner, £798; and *Portrait of the Right Hon. Lord Robert Blair of Avenloun*, 35 in. by 26½ in., £997 10s.; Sir Joshua Reynolds, P.R.A., *Portrait of Mrs. Joseph Musgrove*, 35 in. by 27 in., engraved by J. Scott, £1,155; and J. Russell, R.A., *The Favourite Rabbit*, pastel, 17 in. by 23½ in., engraved by P. W. Tomkins, £787 10s. The two wings of a triptych, 28½ in. high, by Hugo Van der Goes, representing *St. John the Baptist* and *Mary Magdalene*, enclosing a Gothic shrine representing *The Descent from the Cross*, brought £1,029.

On June 20th Messrs. Christie dispersed an accumulation of pictures, the bulk of which was derived from the collections of the late Colonel R. Spencer Hall, A. F. Walter, Esq., deceased, Sir William and Lady F. A. J. Hutt, and the late Rev. R. L. Dashwood. The first-named collection largely consisted of works by early Dutch masters, which included the following:—Adrian van Ostade, *The Interior of a Tavern*, on panel, 19½ in. by 25 in., £462; J. van Ruysdael, *The Castle of Bentheim*, 39½ in. by 48½ in., £4,200; D. Teniers, *A Philosopher*, on panel, 17½ in. by 15 in., £357; and G. Terburg, *The Letter-Writer*, 22 in. by 17 in., £924. Belonging to the same owner were the portraits by Sir William Beechey, R.A., of *Mrs. Hall, of Copted Hall, Totteridge*, and her husband, *Richard Hall, Esq.*, each 35½ in. by 27½ in. One mentions the canvas of the lady first, because whilst that of her husband brought only £199 10s., it realised

no less than £1,071. The three pictures which belonged to the late Rev. R. L. Dashwood were all by George Morland, and comprised *A Coast Scene*, signed and dated 1790, 35 in. by 49 in., £1,260; *A Landscape*, 33 in. by 42 in., £1,155; and *An Old White Horse, lying on the ground*, £504. In the same sale, though not the same property, were included also the artist's pictures, *African Hospitality*, 33½ in. by 47 in., and *The Slave Trade*, 33 in. by 47 in., both well known by J. R. Smith's engravings, which realised £525 and £304 10s. respectively. The only other English pictures sold which call for mention were:—T. Gainsborough, R.A., *The Watering Place*, 49 in. by 39 in., £1,176; P. Nasmyth, *A Landscape*, 15½ in. by 19½ in., £546; and Sir David Wilkie's *Card Players*, on panel, 21 in. by 29½ in., engraved by C. G. Lewis, which belonged to the late A. F. Walters, Esq.—it brought £504. The same collection included: J. van Goyen, *The Mouth of a River*, signed with initials and dated 1655, 31½ in. by 41½ in., £997 10s.; M. Hondecoeter, *Poultry*—a cock defending a hen and chickens from a turkey—39 in. by 34¾ in., £441—the picture brought £273 at the Albert Levy sale in 1876; A. L. and M. Le Nain, *The Astronomers*, 20½ in. by 25½ in., £525; J. van Ruysdael, *A Landscape with a Waterfall*, 39¾ in. by 34 in., £840, against £204 15s. in 1861; Jan Steen, *Backgammon Players*, on panel, 15½ in. by 18½ in., £1,071; and Ph. Wouvermans, *The Door of a Cabaret*, signed with initials, on panel, 19 in. by 17 in., £840. Among the other foreign works belonging to anonymous owners were:—J. van Goyen, *A View near Haarlem*, 41 in. by 56 in., £315; Judith Leyster, *A Boy with a Cat*, 29½ in. by 24½ in., and *Musicians*, 25½ in. by 18½ in., £367 10s.; J. Patinir, *A Rocky Landscape near the Coast, with the Martyrdom of St. Catherine*, on panel, 14¾ in. by 19 in., £304 10s.; and J. Luttichuys, *Portrait of a Gentleman*, 49 in. by 39 in., £609. The high price of £3,255 realised by *The Meeting of Isaac and Rebecca*, 56 in. by 70 in., was hardly warranted if the catalogue attribution of the work to Bernhard Fabritius is correct, but some shrewd critics were of opinion that the name of his master, Rembrandt, might be substituted. The highest price of the sale was obtained for a *Portrait of a Lady*, by Frans Hals, on panel, only 11 in. by 8 in., which realised £5,985.

By a curious coincidence, on the same afternoon that a work by Hals appeared at Messrs. Christie's, another and larger example of the same master was sold at Messrs. Sotheby's; this was a half-length *Portrait of a Gentleman*, full face, in black dress, wearing a hat, 29½ in. by 24½ in., belonging to Lord Glanusk, which, after a spirited competition, fell to a bid of £9,000. At the same sale, which chiefly consisted of engravings, which will be noticed in their proper place, *A Portrait of George Malcolm, of Burnfoot, Langholme, Dumfriesshire*, by Sir Henry Raeburn, belonging to Lady Wilson, brought £300; a *Study of the Head of Edmund Kean*, 31½ in. by 26¾ in., by G. Clint, A.R.A., the property of the same owner, £300; and two drawings in pen and wash, by Rembrandt, belonging to Colonel Wilson, a *Sketch, half-length Portrait of a Gentleman of about*



PORTRAIT OF A YOUNG MAN RISING FROM HIS CHAIR  
*In the Collection of Mr. C. P. Taft*

BY REMBRANDT

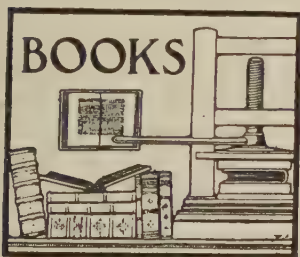




1660, 5½ in. by 5 in., and *Tobias and the Angel*, 7 in. by 9½ in., £480 and £135 respectively.

While the will of the late Sir John E. A. Murray Scott, Bart., was forming the subject of a trial in the law courts, the pictorial contents of his residence, 5, Connaught Place, were being sold by Messrs. Christie's. The sale took place on June 27th. The collection may be described as an echo of the one at Hertford House, with a few modern pictures in addition, French paintings of the 17th and 18th centuries forming its most important, if not its largest, constituent. The highest price was attained for *A Fête Champêtre*, 17½ in. by 21½ in., by A. Watteau, which realised £6,510. Other of the more important works included the following:—F. Boucher, *Les Blanchisseuses*, 22½ in. by 18½ in., £1,207 10s.; and *A Shepherdess conversing with a Girl*, 29 in. by 42 in., £1,680; C. A. Coypel, *The Pet Parrot*, oval, 31½ in. by 37 in., £945; F. H. Drouais, *A Lady as "Flora,"* £336; C. Van Loo, *Music, Literature, and War*, a set of three ovals, each 26½ in. by 21 in., £840; J. M. Nattier, *Portrait of Madame Victoire*, 32 in. by 38½ in., £2,205; J. B. Pater, *A Fête Champêtre*, £2,415; J. Raoux, *La Femme au Chat*, 31½ in. by 24½ in., £367 10s.; N. Diaz, 1851, *Three Nymphs, with Cupids, by a River*, on panel, 19½ in. by 14½ in., £1,176; L. Paret, *A Fête in a Town*, signed and dated 1773, on panel, 30 in. by 33½ in., £693; and Sir Thomas Lawrence, P.R.A., *Portrait of Francis Charles Seymour, third Marquis of Hertford, K.G.*, 50 in. by 39½ in., engraved by W. Holl, 1833, £399. Two drawings by R. P. Bonington, *The Doge's Palace, Venice, from the Piazzetta*, 7½ in. by 9½ in., and *A Landscape with Peasants returning from Market, Sunset*, 6 in. by 8 in., brought £420 and £168 respectively.

THE sale of the third portion of the Huth collection—comprising the 1,344 items catalogued under the letters



E, F, G and H—realised £38,692 17s. 6d., which, added to the amounts for the portions already sold, brings the total, up to the present, to £119,683 14s. 6d. The sale no longer attracts the interest of the general public.

During the nine days it was in progress, June 2nd to 6th and 9th to 12th, Messrs. Sotheby's rooms were hardly more crowded than on an ordinary occasion, the audience being practically confined to experts and bibliophiles. To pick out the specially interesting items from such an array of high-priced books is a difficult task, for an unique—or nearly unique—copy of a little-known work will often command a far higher price than a first edition of a popular classic, yet its appeal is only to the very few. Goldsmith's *Vicar of Wakefield* is known wherever the English language is spoken; at the Huth sale a copy of the first edition, 2 vols., sm. 8vo, 1766—with the error of "Waekfield" in the title marking it to

be one of the first issue—cf. ex. by Riviere, brought £91; and A. A. Renouard's own copy of the French translation, printed for himself 1800, 8vo, printed on vellum, with six original drawings and engravings inserted, mor. pln., £71; whereas a first edition of the *Threnodia Augustalis*, an elegy on the death of the *Princess Dowager of Wales*—written by the poet for recital with music at the Great Room at Soho Square, kept by Mrs. Cornely—20 pp. 4to, 1772, cf. ex., brought £300. This poem, which its author modestly called a compilation, is so little known that it has escaped inclusion in most of the editions of Goldsmith's collected works. Robert Herrick's *Hesperides*, 1st ed., 8vo, 1648, with the frontispiece by W. Marshall, and with the "Noble Numbers" with separate title dated 1647, old English mor., g.e., brought £150. This copy had successively belonged to Dr. Farmer Bindley and Daniel. Robert Green's *Groats-Worth of Wit, bought with a Million of Repentance*, is now chiefly remembered because it contains the famous reference to Shakespeare as "an upstart crow beautified with our feathers." A copy of the rare second edition of this work—of which only another copy is known—black letter, sm. 4to, 1596, rus., realised £220. Other volumes by him included *Euphues, his Censure to Philantus*, black letter, sm. 4to, 1587, mor., g.e., £200—the only other known copy of this, the first edition of the book, is in the British Museum; *A Notable Discovery of Coosenage*, sm. 4to, 1592, mor. ex., g.e., £150; *The Second Part of Connie Catching*, black letter, with six cuts, sm. 4to, 1st ed., 1591—the only copy known—£200; and *A Pleasant Conceyted Comedie of George a Green, the Pinner of Wakefield*, sm. 4to, 1599—the only edition known—hf. mor., £120. A copy of the 1st edition of *John Evelyn's Diary*, 4to, 1818, rus. ex., g.e., which brought £106, owed most of its value to the extra illustrations which had extended it from 2 vols. to 8. A copy of the rare and only edition of the comedy of *Everie Woman in her Humour*, sm. 4to, printed by E. A. for Thomas Archer, 1609, hf. mor., brought £88; John Fletcher's *The Two Noble Kinsmen*—which bears Shakespeare's name as joint author on the title-page, and which it is generally supposed he partly wrote—sm. 4to, 1st ed., 1634, mor. ex., g.e., £47; and the same author's *Woman Hater*, sm. 4to, uncut, 1st ed., 1607, new vel., £54. The first edition of Foxe's *Book of Martyrs*, with woodcuts, folio, 1563—slightly repaired in places, but otherwise a fine copy—realised £180. George Gascoigne, who assisted in the entertainment of Queen Elizabeth, was represented by most of his works; of these, *A Hundreth sundrie Flowers bound up in one Small Posie*, sm. 4to, 1st ed., 1573, mor. ex., g.e., by Bedford, realised £150; *The Posies*, corrected and augmented by the author, and *The Steele Glas*, 1st ed., 1576, bound together, sm. 4to, mor., g.e., £80; and *The Whoole Works, etc.*, sm. 4to, 1587, £70. Stephen Gosson, who wrote poetry and plays until, moved by a sermon during the plague of 1577, he joined the Church, and spent the rest of his life in writing and speaking against them, evoked Sir Philip Sidney's *Apologie for Poetry* by his *The Schoole of Abuse, Contayning a Pleasaunt*



*Inuective against Poets, Pipers, Players, Iesters, and such-like Caterpillars of a Commonwealth.* A copy of this rare work, sm. 8vo, 1587, mor., brought £70; and the only copy known of the same author's *Quippes for Vpstart Newfangled Gentle-women*, sm. 4to, 1595, mor. ex., £180. Another unique volume was Edward Gosynhill's *The Praise of all Women, called Mulierum Pean*, sm. 4to, n.d., which brought £85. Another scarce volume was one of the first editions of John Gower's *Confessio Amantis*, printed by Caxton in 1483, of which only five perfect copies are known; the present one, folio, dated 1493 through the inclusion of a superfluous "x," mor., by F. Bedford, sold for £175. The same number of copies are recorded of the first edition of Patrick Hannay's *The Nightingale Sheretine and Mariana*, sm. 8vo, 1622, one of which fetched £95. The first issue of the first edition of *The Temple*, by George Herbert, is even scarcer, only two copies being known, of which that belonging to Mr. Huth, cr. 8vo. Cambridge, 1631, mor., g.e., fell to a bid of £250. It differs from the later copies in omitting the words "late Oratour," etc., after the author's name, the different wording of the imprint, and in being dated 1633. Other costly English books included Heywood's *The Rape of Lucrece*, sm. 4to, 1st ed., 1608, mor. ex., g.e., by F. Bedford, £90; Chapman's translation of Homer's *Batrachomyomachia*, sm. fo., 1st ed., 1613, mor., g.e., by F. Bedford, £70; and a collection of 230 proofs of Hogarth's works, including many variations of different plates, in 3 imp. fol. vols., mor., £100.

In Americana there were many important items. A number of years ago the British Museum authorities declined to purchase a copy of Benjamin Franklin's pamphlet, *A Dissertation on Liberty and Necessity, Pleasure and Pain*, for a few shillings. It was one of the original editions of 100 which the author tried to re-collect and destroy, with almost complete success. This identical copy, 8vo, printed in 1725, hf. calf, now fetched £1,005. Only two other copies are known, one of which was discovered, since the sale, in the British Museum, bound up with a number of other pamphlets. Another item which attained the dignity of four figures was Thomas Hariot's *A Briefe and true Report of the new found land of Virginia*, sm. 4to, 1st ed., London, 1588, of which only five copies are known. Mr. Huth's copy, mor., g.e., by Riviere, brought £1,290. G. Mourt's *A Relation or Journall of the Beginning and Proceedings of the English Plantation settled at Plimouth in New England*, sm. 4to, orig. ed., 1622, mor. ex., g.e., by W. Pratt, realised £350; George Gardiner's *A Description of the New World, or America Islands and Continent*, sm. 8vo, 1651, mor. ex., g.e., by F. Bedford, £152; Thos. Hariot's *Merveilleux et Estrange Rapport, toutes fois fidele, des Commoditez qui se troyvent en Virginia*, with 2 engraved titles, full-page engraving of Adam and Eve, map and 27 plates by De Bry, sm. 4to, 1st ed., 1590, £290; Francis Higgeson's *New-England's Plantation*, sm. 4to, 2nd ed., Old Bailey, 1630—without the map mentioned by Lowndes—mor. ex., by W. Pratt, £100; William Hylton's *A Relation of a Discovery lately made*

*on the Coast of Florida*, sm. 4to, 1664, mod. cf., £85; and Henry Hudson's *Descriptio ac delineatio Geographica Detectionis Freti, sive, Transitus, ad Occasum supra terras Americanas*, with maps and plates, sm. 4to, 1st ed., Amsterdam, 1612, mor. ex., g.e., £62, and the 2nd ed. of the same work, Amsterdam, 1613, £150.

The illuminated MSS. brought some very high prices. Among the *Books of Hours*, a beautiful French late 15th-century example, thought to have been executed for Philip de Cominges, brought £2,000. It was written on vellum, 230 ll., 7 in. by 5 in., and contained 37 large miniatures, besides a large number of small ones. Another French MS. on vellum, early 15th century, 242 ll., 8 in. by 5½ in., containing 26 large arched miniatures, besides being richly decorated, fetched £1,700; a third, vellum MS., Italo-Franco, late 15th century, 148 ll., 6½ in. by 3½ in., containing 16 large miniatures in *camaieu gris*, and numerous smaller ones, £1,050. Amongst the other illuminated *Books of Hours* on vellum were the following:—A French late 15th or early 16th century MS., 129 ll., 8½ in. by 5½ in., containing 18 full-page miniatures and 33 small ones, £460; a Dutch late 15th-century MS., 193 ll., 7½ in. by 5½ in., with 8 full-page miniatures and many decorative borders, £355; an Italo-Français early 16th-century MS., 104 ll., 5½ in. by 3½ in., with 17 full-page miniatures and 12 smaller ones, etc., £700; a Franco-Flemish late 15th-century MS., 195 ll., 8 in. by 5 in., containing 38 full-page miniatures, 36 smaller ones, etc., £430; another, French late 15th century, 181 ll., 7¾ in. by 5 in., with 12 full-page illuminated paintings, 106 small miniatures of saints, etc., £395; a French late 15th-century MS., 94 ll., 9½ in. by 6½ in., with 34 large miniatures, 12 small ones, etc., £300; a French 15th-century MS., 201 ll., 7¾ in. by 4¾ in., with 18 large miniatures and 16 miniatures of saints, etc., £360; and a French late 15th-century MS., 117 ll., 5¾ in. by 3½ in., containing 20 large miniatures and nearly 50 small, chiefly executed in *camaieu gris*, £625.

Among secular MSS., an Italian 15th-century transcript of Horace, ornamented with illuminated initials, etc., sm. fo., mor. ex., g.e., by F. Bedford, sold for £240; and *The Natural History*, by George Hoefnagel—one of the earliest German works on the subject, written on 277 leaves of vellum, and illustrated with highly finished paintings of some thousands of objects, 4 vols., sm. obl. 4to, 16th century, orig. German mor., £640.

Of the foreign printed books, Erasmus's *L'Eloge de la Folie traduit du Latin par M. Gueudeville*, with 13 plates after Eisen, by Tardino, large paper, 4to, s.l., 1751, a fine specimen of ornate Derome binding, contemporary French mor., g.e., made £204; *Erklerung der zwölff artickel des cristenlichen glaubens*, sm. fo., 1485, cf. ex., g.e., by F. Bedford, £180; a portion—20 leaves—of *Hertzog Ernsts ausfahrt*, a rare book, of which the British Museum has no copy, supposed to be printed by Hans Spörer, sm. 4to, 1500, mor. ex., g.e., by F. Bedford, £128; Wolfram von Eschenbach's *Partzifal* and *Tyturrell*, folio, Strasburg, 1477, the two poems bound in 1 vol., old French cf. gt., r.e., £250; *Facecieux Reveille-Matin (Le) des Esprits Melancholiques, ov le Remede preservatif*

*contre les Tristes*, sm. 8vo, Utrecht, 1654, bound by Roger Payne, old mor., g.e., £112; *Fior di uirtu hystoriato*, sm. 4to, Florence, 1519, mor., g.e., by F. Bedford, £220—this edition is chiefly valuable because of it containing 22 fine woodcuts; Martin Franc's *Les Champion des Dames*, sm. fo., containing numerous woodcuts and some illuminated initials and painted red capitals, c. 1485, mor. ex., g.e., by Trautz-Bauzonnet, £210; *Gaistliche vsslegong des lebes Jesu Cristi*—an extremely rare woodcut book, with the cuts coloured by a contemporary hand—sm. fo., probably printed at Augsburg about 1485, mod. wooden bds. and cf., £395; *Galen extra ordinem Classium libri*, two woodcut titles, in 1 vol., folio, Venice, 1541 (a fine example of binding executed for Demetrio Canevari, physician to Pope Urban VIII.), £250; *Gyron le Courtoys anecques la denise des armes de tous les cheualiers de la table ronde*, containing woodcuts, fol., printed by Verard at Paris about 1503, old French mor., g.e., £160; an early German volume on Hawking, believed to be unique—*Dise biechlin sagt von baissen auch den habich darzu gewenē sol*, etc., sm. 4to, Augsburg, 1497, mor., g.e., by F. Bedford, £170; and an early Greek edition of Homer, with the Latin preface, *Bernadus Nerlius Petro Medicae Laurentii Filio S.*, dated 1488, and printed by Bartolommeo di Francesco dei Libri, thick fol., mor. ex., an exhibition binding by F. Bedford, £230.

At Messrs. Puttick's on June 26th the first printed version of Tennyson's *Ode to the Duke of Wellington*, 1852, containing numerous alterations and about 37 lines in the poet's autograph, brought £155.

THE sale at Messrs. Christie's on May 27th and 28th of fine porcelain from various collections was productive of some high prices. A Frankenthal group, 7 in. high, commemorative of the termination of the Seven Years' War, and showing Frederick the Great and Count von Daun shaking hands in front of a tent, realised £525. This and a Vienna cabaret, painted with named views on octagonal panels, on pale-yellow ground, 11 pieces, which brought £241 10s., were the property of Captain H. H. Spender-Clay. To the collection of the late Mrs. William Hoey Gatliff belonged a Dresden white figure of Frederick the Great in classical costume, 17 in. high, £173 5s.; a Höchst group of a youth binding a nymph to a tree, 10½ in. high, £630; a Ludwigsburg group of Diana bathing with an attendant nymph approached by Actæon, 13 in. high, £420; and two Chelsea items, one, a group of "The Music Lesson," representing a youth teaching a girl to play, with figures of sheep and a dog, 16 in. high, modelled by Roubilliac, bringing £609, and the other, a pair representing a shepherd and a shepherdess modelled in the manner of Roubilliac, £294. The highest priced lot was contributed by Lord Lucas, whose Sèvres set of a vase and cover and pair of ewers, painted with pink roses enclosed by gilt laurel wreaths on turquoise ground, and mounted in ormolu, 10½ in. and 10 in. high, brought £1,239, whilst his eventail jardiniere in the same ware, painted with Cupid and various

trophies, by Falot, 1757, 7½ in. high, 7¾ in. wide, brought £252. From the same source came an old Worcester dessert service in the exotic bird pattern on scale-blue ground; it consisted of 65 pieces, which realised in the aggregate just over £1,400. Lord Lucas's Chelsea china, though not comprising many pieces, included several of exceptional quality; thus a pair of quatrefoil vases and covers, with four panels around the sides, painted with Watteau subjects and birds in landscape, brought no less than £945; a single square vase, 13 in. high, with beaker neck, the four sides painted with landscapes, figures, etc., realised £241; and a pair of bottles and stoppers, 10 in. high, with turquoise ground, modelled with white and gold drapery festoons in relief, £262 10s. Some choice pieces were also included among those disposed of on account of Captain A. H. Thistlethwayte. A single figure of a shepherdess, 11½ in. high, modelled in the manner of Roubilliac, brought £220 10s.; a pair of a shepherd and shepherdess, 11½ in. high, by Roubilliac, and stamped R., £325 10s.; and a pair of groups of "The Seasons," 10½ in. high, each represented by a girl and youth with appropriate adjuncts in the manner of Roubilliac, £199 10s. In the same collection £157 10s. was realised for a Bow pair of candelabra, 9 in. high, with figures of children emblematic of the Seasons, and £96 12s. for a Bow vase and cover, 12½ in. high, painted with figures and birds; £194 5s. for a set of three Longton Hall vases and covers in emulation of Chelsea, 10 in. high; and £73 10s. for a Battersea enamel tea urn, 21 in. high. A pair of Chinese powdered-blue Mandarin jars and covers, 42 in. high (Kang-He), and a Chinese octagonal vase and cover in *famille verte*, 24½ in. high (also Kang-He), both belonging to the Duke of Marlborough, brought £892 10s. and £304 10s. respectively.

The sales of decorative furniture, porcelain, tapestry, and objets d'art during June would make it a memorable month in auction-room annals even if no collections of pictures or books were included. The greatest sale of the month was that of the collection of the late H. M. W. Oppenheim, Esq., of Bruton Street, which was dispersed by Messrs. Christie, and in the course of five days—June 10th to 12th and 16th and 17th—realised £120,626 7s. 6d. The highest price during the sale was attained by a suite of Louis XV. furniture, consisting of a settee and six fauteuils covered with Beauvais tapestry, depicting hunting and hawking scenes from *Æsop's Fables*, which brought £9,240; a four-leaf screen of the same period, 63 in. high, each panel 22½ in. wide, with the panels painted in oils in the style of Watteau, made £6,825. To the same reign belonged a pair of oblong marqueterie tables, 30½ in. wide by 27½ in. high, on cabriole legs, with tops inlaid in coloured woods, and ormolu mounts, stamped A. Priester, £2,100; a small upright marqueterie commode, 16¾ in. wide by 29¾ in. high, with ormolu mounts, stamped Montigny, £630; a small upright commode, 17½ in. wide by 31 in. high, inlaid in marqueterie on tulip-wood ground, with ormolu mounts, £787 10s.; an oval marqueterie table, 24½ in. wide by 28½ in. high, stamped C. Topino, £924; an oblong ditto, 27½ in. wide by 27½ in. high, £630; an



upright *parqueterie secretaire*, 50½ in. high by 26 in. wide, in mahogany and harewood on satinwood ground, surmounted by marble top, stamped J. Dubois, £1,680; a small upright cabinet, 18¾ in. wide by 31½ in. high, constructed of oak veneered and inlaid with satinwood, with ormolu mounts and marble top, £735; and a small *marqueterie table*, 12 in. wide by 27½ in. high, made of oak veneered with tulip wood and mounted with ormolu, £1,029. A Louis XVI. clock, 19 in. high, and a pair of candelabra, 34 in. high, the latter formed of the bronze figures of three boys holding lilies, in ormolu, above their heads, and the clock consisting of a globe by which is seated a figure of a cupid, brought £2,835. Of the same reign were a pair of *cassolettes*, 17 in. high, formed of bowls and covers of Sèvres *gros-bleu* porcelain, mounted in ormolu, £781; a *commode*, 62 in. high by 36 in. wide, of semi-circular shape, made of oak entirely veneered with mahogany, elaborately mounted in ormolu, and supporting a slab of marble, £2,730; and a small oblong writing table of satinwood, 24 in. wide by 28 in. high, £1,470. A couple of *Lambrequins* of Beauvais tapestry, decorated with festoons of flowers, baskets of fruit, etc., one with the sides 9 ft. high, and 23 in. high, and the cornice, cut in two, 12 ft. 6 in. wide by 17 in. deep, brought £1,732 10s., and the companion, the sides 10 ft. 6 in. by 2 ft., and the cornice 8 ft. by 24 in., £1,837 10s.

A Louis XVI. clock, 17 in. high, and a pair of candelabra, 28 in. high, the movement of the former, by Berthoud, of Paris, being contained in an ormolu case, on pedestal of same, chased with cupids with figures of nymphs at the sides, and the lights of the candelabra supported by nymphs designed after Falconet, brought £1,102; a Louis XVI. oblong backgammon table, 45½ in. wide by 29½ in. high, made of oak veneered with tulip and kingwood, mounted with ormolu, stamped C. C. Saunier, £1,417 10s.; a Louis XVI. oblong writing table, 31 in. wide by 29 in. high, inlaid with panels of trellis-work on satinwood ground, mounted with ormolu and supported on fluted tapering legs, stamped B. Molitor, £2,205; a Louis XV. *parqueterie commode*, 41 in. wide by 52 in. high, constructed of oak veneered with tulip and kingwood, and mounted with ormolu, £861; a Louis XV. *escritoire-à-toilette*, 26 in. wide by 29½ in. high, inlaid and mounted with ormolu, stamped R. V. L. C., £1,386; a pair of Louis XVI. *commodes*, 54 in. wide by 36 in. high, constructed of oak, mounted with ormolu, £2,730; and a Louis XV. *marqueterie commode*, 63 in. wide by 34 in. high, with a serpentine front, mounted with ormolu and stamped Curel, £3,360.

Many of the pieces of porcelain realised high prices. A set of three Mazarine-blue vases, Kang-He, mounted in ormolu, 19 in. high, brought £5,250; a pair of blue bowls and covers of the same *faïence* and mounting, the latter being Louis XV., 18½ in. high, £7,665; a pair of Celadon *jardinières*, with similar mounts, 7½ in. high,

10¼ in. wide, £1,155; a pair of Louis XV. perfume burners of Chinese porcelain and ormolu, £1,201 10s.; a pair of eventail *jardinières* by Vieillard, 1757, 7½ in. high, 7¾ in. wide, painted with figures, landscapes, etc., on a *gros-bleu* ground, £1,260; and a pair of famille-rose Mandarin jars and covers, 52 in. high—Kien-Lung—enamelled with Ho-Ho birds, flowers, etc., £1,102 10s. A Höchst group, 6¾ in. high, representing a lady and gentleman seated at a balustrade, made £367 10s.; whilst in the sculpture, a pair of figures of nymphs, 10½ in. and 11 in. high, French 18th-century work, executed in the manner of Falconet, realised £3,675; and a vase, 47½ in. high, by N. Couston, of classical form, £1,312 10s.

The principal item in the Sir John E. A. Murray Scott sale, which took place at Messrs. Christie's on June 24th and the two following days, was a fine set of four panels of Beauvais tapestry, 7 ft. 10½ in. high by 6 ft. 2½ in. wide. Each panel was woven with a pastoral scene, viewed through a foliated arch on a pink ground. After a spirited competition they were knocked down for the huge price of £18,900. So much space has been taken up with the Oppenheim sale that only a few of the more important lots can be given. A French 18th-century bronze figure of Cupid Menacant, 33 in. high—an example of the well-known model by Falconet being one of the figures constituting *Garde-a-vous*—brought £7,350; a Louis XVI. upright cabinet, 62 in. high by 27 in. wide, of oak veneered with kingwood, inlaid with hare, satin and tulip wood and mother-of-pearl, with ormolu mounts, and stamped Dubois, £5,145; eight Louis XVI. *fauteuils*—stamped G. Jacob—covered with Beauvais tapestry, £4,400; a Louis XV. vase of celadon and ormolu, 18½ in. high, £1,837; a pair of Louis XVI. vases and covers, 11½ in. high, of *gros-bleu* Sèvres porcelain, £1,050; a pair of Louis XVI. candelabra of bronze and ormolu, 41 in. high, designed as bronze groups of Cupid and Psyche after Falconet, £1,207 10s.; a pair of Louis XVI. vases of white marble and ormolu, 16 in. high, £1,050; a Louis XVI. vase of veined yellow marble on an ormolu stand, 14 in. high, £1,102 10s.; a pair of Louis XVI. boat-shaped vases of *gros-bleu* Sèvres porcelain and ormolu, £2,100; and a Louis XVI. oblong *parqueterie table*, 23¾ in. wide by 15¾ in. deep, constructed of oak veneered with light wood, the top finely inlaid, and mounted on ormolu, £2,572 10s.

At Messrs. Eastwood & Holt's rooms (Dunster House, Mincing Lane) an important sale of antique Chinese porcelain was held on June 26th, at which some good prices were realised. The principal items included two powder-blue club-shaped vases, Kang-He, 18 in. high, £200; a Wang-Li cistern, Ming, £25; a Tung green-blue bottle, 8 in. high, £26; a Chun Yao grey-blue Koro, Tung, £49; a crystal vase, Kang-He, £25; a bronze bottle, Han, £20; and a pair of jade and coral baskets of flowers, £20.



THAT the exhibition of the Royal Society of Portrait Painters (The Grafton Galleries) was exceptionally good is a matter as much for regret as satisfaction. These attractive presentments of living men and women represented in only a few instances the best things that their artists were capable of creating. For portraiture, though high art, is not the highest; and fashionable portraiture, at its best, is generally a compromise between the artistic conscience of the painter and the vanity of the sitter. Put it as one likes, the unceasing production of likenesses, without the introduction of other work—a career that falls to the lot of many fashionable painters—must atrophy the most warm-blooded imagination. Most painters intensely dislike this restriction of their talents to a single class of work, and it is only the lust of the less discriminating art patrons for their own portraits and their comparative neglect of other phases of art that forces the painters into this single groove. The present wealth of fine portraiture and the comparative poverty of other forms of figure painting cannot be looked upon with satisfaction;

#### Royal Society of Portrait Painters

it means that portraiture, like a gigantic parasite, is drawing to itself all the nutriment from the parent tree of art, and is leaving it sapless and denuded of vitality. The works shown in the little octagonal entrance gallery included some of the best in the exhibition. Here hanging side by side with Mr. Maurice Greiffenhagen's *Fra Newberry* was Mr. R. G. Eve's *Denis Neilson-Terry, Esq.*, two pictures which afford a piquant contrast in their methods. The latter, a good piece of character rendering, was set down with refinement in an atmospheric environment. Mr. Greiffenhagen's picture, on the other hand, was hard and aggressive, standing boldly out of the canvas instead of retiring into it. These are infringements of orthodox rules which a student would know how to avoid. Mr. Greiffenhagen, however, showed a touch of that genius which is above the ordinary restrictions by making his picture the better for the infringements. He showed *Fra Newberry* ruddy visaged, in a top hat and black coat, backed by a street of houses, walking forwards out of the picture. The figure was set down with immense vitality in the strongest of pigments, and with the most vigorous of brushwork.



MODEL OF THE MONUMENT TO THE VAN EYCKS BY M. GEORGES VERBANCK  
TO BE UNVEILED AT GHENT ON AUGUST 9TH, 1913



There was quality as well as force in the paint, and the strength of the handling seemed in such close accord with the vigorous personality of the subject, that one felt that the latter could not have been more aptly and fully expressed. A minor fault was that the many white squares of the casemented windows on the right interfered with the simplicity of the composition. Mr. John S. Sargent's portrait of *Sir Hugh Lane* is not a recent work, and one missed in it something of the force and directness which inspires the artist's recent productions; nevertheless, in its unforced ease of execution and the sense of completeness which it instilled, it remained one of the best works in the exhibition. Ranking with it was Mr. John Lavery's canvas of *Mrs. Malloch*, a delicate harmony in grey and silver, whilst equal refinement and an even greater decorative feeling, though not the same power of characterisation, was shown in Professor G. Sauer's presentment of *Mrs. Penelope Wheeler*. Whilst Mr. Lavery's canvas was first of all a portrait, that of the Professor made its primary appeal as a colour arrangement. Sir Hubert von Herkomer's *Thomas H. Mawson, Esq.*, little more than a monochrome, gripped the personality of the sitter with compelling conviction. Mr. F. Markham Skipwith was happy in his dainty full-length *Portrait Study*, and Mr. Fiddes Watts produced a pleasant and manly portrait of *David, son of Lord and Lady Glenconner*. Somewhat reminiscent of the artist's portrait of Mr. Gladstone was Mr. J. McLure Hamilton's rendering of *Sir Archibald Geikie, K.C.B.*, but hardly set down with such certainty. In the large gallery a principal centre was occupied by the *Portrait Group* of Mr. George Harcourt, in which the figures—a lady and two children—were well and naturally composed. The introduction of an opening in the left of the background which revealed a vista of boarded floor extending almost as far as the eye could reach, and crossed in the centre by a flood of light emanating from an open door, was, however, a mistake. The spectator's glance was irresistibly attracted to it from the figures, and wandered away. On the opposite side of the room Mr. W. Orpen had set Sir John Anderson's gorgeously attired figure on a background of almost dead black. This expedient had enabled the artist to put into tone the rich blue mantle lined with crimson which Sir John wore as a Grand Commander of the Order of St. Michael and St. George, and the numerous stars, chains, and ribbons which completed his court dress. Mr. Orpen had been happy, too, in so characterising the strength and dignity of his sitter that he dominated his rich costume; but the picture did not seem complete, the background merely framing the figure, and not forming part of the work. Near by hung Mr. G. Spencer Watson's portrait of *Miss Gardiner*, a daring and effective piece of coloration, Mr. Hugh de T. Glazebrook's pretty and graceful *Mrs. Arthur A. Fowler*, and Mr. Harold Speed's *Shop Girl*, to which the same adjectives might be applied. The work, however, was theatrical in its conception and unconvincing. On an altogether higher plane was the same artist's *Miss Stella Patrick Campbell*, a beautiful harmony in silvery greys and blues, focussed by the more strident note of blue

in the subject's hat. The work was a piece of fine phrasing—a fascinating personality adequately expressed, and according to the best rules of painting. An inspiration derived from French eighteenth-century art was suggested in Mr. S. Melton Fisher's *Miss Winifred Lyster*. There was the same adequacy of brushwork and completeness of *ensemble*, and with them a naturalness of outlook and unaffectedness that was wholly English. Mr. Arthur Hacker's *Phyllis*, a simply posed figure of a girl in white scarf and black dress, was a thoroughly scholarly work, cleverly lighted, well drawn, and invested with considerable charm. Among other pictures which ought not to be passed over were Mr. J. J. Shannon's portrait of *Mrs. J. J. Shannon*; Mr. John Bowie's characteristic likeness of *The late Sir George Reid*; Mr. Hugh G. Riviere's triple presentment of *Miss Jean Sterling Mackinlay* in the guises of burlesque, tragedy, and comedy; and Mr. Mouat Loudan's gracefully posed likeness of *Mrs. Van Diggelu*.

THE foreword to the catalogue of the fifteenth exhibition of the Pastel Society—held at the galleries of the Royal Institute of Painters (Piccadilly) **The Pastel Society**—was occupied with a note concerning the permanence of pastel. There

exists a general impression among the public that this is a fleeting medium, whereas, in many respects, it is more enduring than either oil or water-colour. Its colours do not darken with time or fade in sunlight; it is not susceptible to variations of temperature, and, if properly laid on the paper, should not be affected by a considerable amount of rough usage. It is regrettable that art patrons do not avail themselves of the services of pastel artists to a larger extent, for while most of the works executed in this medium a century or more ago still retain their brilliance of colour, crispness of touch, and fine surface-bloom undimmed, the majority of contemporary oil pictures show the deteriorations of time very visibly. The exhibition itself showed an improvement on its immediate predecessors. Though a large proportion of the exhibits were over-laboured, there was greater evidence of the lightness of touch and facility of handling which constitute the most essential charms of pastel art. Specially noteworthy for these characteristics were the series of studies contributed by Mr. J. McLure Hamilton. So daintily and with such nice precision of touch and economy of means were these set down, that it was to be regretted that the artist did not make finished pictures of them by completing the conceptions, instead of leaving them only beautiful sketches of drapery and limbs perfectly recorded, but never of the whole figure. In contrast to this work, two of the examples of Mr. St. George Hare appeared to be so highly wrought that most of the individuality had been eliminated. His *Portrait*, however, though carried to full completion, was more free in its handling, and an excellent piece of work, good in colour, arrangement, and power of characterisation. Mr. R. Gwelo Goodman was pleasantly varied in his half-dozen examples, of which the most important was the effective *Winter Scene in Westmoreland*; whilst



FIELDS OF ASOLO

ORIGINAL ETCHING BY DONALD SHAW MACLAUGHLAN

equally happy in its composition, and more unaffectedly true to nature, was the scene *On Lough Allen*. Mr. MacIver Grierson's *Donald's not here* was a well-drawn and well-coloured rendering of a pretty female figure, marred, however, by a sacrifice of truth to sentiment, for while the figure was set in a daylight environment, the artist had introduced a looking-glass reflecting a number of dancers in a candle-illuminated ball-room. The *Snow in January*, by Miss Mary B. Barnard, if somewhat crudely executed, reproduced the feeling and atmosphere of a winter's day with remarkable verisimilitude. Bright colour and facile handling were shown in Mrs. J. H. J. While's *Basque Scenes* and in Mr. Terrick Williams's *St. Ives*. Mr. Edward Chappell was more convincing in some of his smaller themes than in his *August*, good as the latter undoubtedly was in colour and atmosphere, and the nude studies of Mr. W. Lee Hankey and Mr. W. G. von Glehn were fine examples of well-considered line.

THE Summer Exhibition at the Goupil Gallery (Messrs. William Marchant & Co.) has about it that atmosphere of serenity and repose which is usually associated with a display of Old Masters. Something of this may be attributed to good hanging; more to the high standard of the works included. They are generally marked by that feeling of perfect accomplishment which distinguishes first-class art from second class; for in the latter striving is always more visible than attainment. The exhibition is not wholly confined to the works of the living, the examples of retrospective art going as far back as the period of William Etty, R.A., whose *Diana* showed his full mastery over glowing colour with something more than his usual refinement and grace. Mr. James Pryde's

*Dogana, Venice*, a study of dark columns standing out against a slate-grey sky, has little attractiveness of subject to commend it, whilst the coloration is sombre, but by sheer quality of paint he makes it interesting and compelling. *An Idyll*, by Mr. Augustus E. John, betrays none of his later-day heresies, and so introduces no disturbing element to interfere with one's enjoyment of its fine composition and the forceful ease of its brushwork. Mr. William Orpen in his *Chinese Goddess* gives an arrangement of grey, blue and silver; Mr. Frank Brangwyn shows his mastery over bright coloration in *The Procession*—an Eastern scene; while *The Blue Bowl* is an admirable representative of Mr. Sargent's work of a few years back. Whistler's work used to be stigmatised by his opponents as "Velasquez and water," and this description would aptly apply to Mr. William Nicholson's *Ginny as Infanta*; but the water he uses has a refining quality which dilutes the masculine strength of Velasquez with the feminine quality of delicacy. Mr. Nicholson has not sought to emulate the Spanish master, but has used a theme of his to deck with his own trappings, and so, instead of being convinced by the decisive power of a second Velasquez, we are charmed by an arrangement in delicate greens and lilacs, foiled by a deep crimson feather in the little girl's hat, and set off by a dark background. An important example by Mr. P. Wilson Steer seemed a little empty and wanting in colour, but the work would have gained by the absence of its immediate companions, and the effect of space and distance was admirably achieved. Amongst the other attractions to a most interesting exhibition were characteristic examples by Charles Sims, Henri Le Sidaner, J. Buxton Knight, E. Boudin, Leon Lhermitte, and other artists, both living and dead.



IT would seem almost like a stroke of irony to couple the works of Richard Parkes Bonington and John Sell Cotman in a joint exhibition. Beyond being contemporaries, the only characteristic both men had in common was that neither attained the full development of his talents. The reasons for this were vastly dissimilar. Bonington, overweighted with the burden of too numerous commissions, came to a premature death when his genius was only beginning to flower; whilst Cotman's genius was starved for want of patrons intelligent enough to appreciate its greatness. The work of the two painters was curiously unlike, for though they flourished in the same period—Cotman was born twenty years earlier and lived fourteen years later than Bonington—a gulf of a hundred years separated their respective outlooks. Bonington's art is an epitome of everything that had gone before his time; that of Cotman—a far more original painter—thrust forward into futurity, and now takes its natural place among that of modern impressionists. At Mr. W. B. Paterson's gallery (5, Old Bond Street, W.) the loan collection of pictures and drawings by the two artists formed an admirable basis for the study of their methods and outlook. Space forbids the mention of any of the individual works, for there were too many of fine quality included to permit one or two to be singled out for special mention. The examples by Bonington showed him to be the more perfect master of craftsmanship, and went far to suggest that if he had survived long enough to have attained the full expression of his powers—he died when he was only twenty-six—he might have more than rivalled Turner in his accomplishment. Those by Cotman were greater in their suggestiveness, whilst the essential modernity of their outlook prove him to have been a man of genius, for to genius alone is given the vitality that survives beyond the age of its possessor.

THE monument to Hubert and John Van Eyck, which has been executed by the Belgian sculptor, M. Georges Verbanck, will be unveiled on August 9th at Ghent, where it has been erected on a site adjoining the Cathedral of St. Bavon, and in immediate proximity to the chapel containing the famous polyptych of *The Adoration of the Lamb*, completed by the younger brother in 1432. Funds for the memorial have been raised in England as well as Belgium, the Hon. Secretary to the Memorial Fund in this country being Mr. Maurice W. Brockwell, 16, Argyll Mansions, Chelsea.

WHAT promises to be the most interesting display yet held at the Grafton Gallery will be the Exhibition of Spanish Old Masters, to be opened early in October, which will remain on view until the end of January. The committee organizing the exhibition—of which the Duke of Wellington is president, and the Spanish ambassadors to England and France and the English ambassador to Spain vice-presidents—is an exceptionally strong one, and owing to their exertions and

those of Mr. Maurice W. Brockwell, the secretary, at the time of writing over 120 characteristic works have already been promised, many of which have not previously been on public view in England. The proceeds of the exhibition—which will be illustrative of the entire range of Spanish painting from its earliest beginnings to the beginning of the nineteenth century—will be proportionately divided between the National Gallery through the National Art Collections Fund and the Sociedad de Amigos del Arte Español.

THE elevation of Sir Alfred East to the status of full academician is a well-deserved honour to an artist who is equally well known abroad as at home. Sir Alfred is President of the Royal Society of British Artists, a Cavaliere of the Order of the Crown of Italy, Associe de la Société National Beaux Arts, France, and an Honorary Member of the Meiji Byutsu Kai, Japan. Many of his pictures are to be found in the leading provincial and American public galleries, whilst he is also represented in the Luxembourg, Paris, the National Gallery of Hungary, and the permanent gallery of the City of Venice. His pictures at the current exhibition of the Royal Academy were described in *THE CONNOISSEUR* for May.

THE death of Mr. Lawrence Koe on January 8th, 1913, at the early age of 44, robbed English art of one of its most promising exponents. The deceased painter belonged to a family which has been identified with Brighton for many years; he was educated partly there, and received the first portion of his art training at the Brighton School of Art. It is, therefore, peculiarly fitting that a Memorial Exhibition of his Paintings and Drawings should be held at the local Public Art Galleries. Mr. Koe was one of those artists—unfortunately too numerous in England—whose talents, peculiarly fitted for the creation of high imaginative art, have been forced by the pressure of public demand into the less lofty walks of portraiture. What he was capable of doing is shown in the fine *Venus and Tannhäuser*, which, painted in 1896, and after being exhibited at the Royal Academy of the same year, was awarded a gold medal at the Paris Salon of 1897; *Sappho*—painted 1898; and the *Idyll*—now in the permanent collection at Brighton. Most of the exhibits, however, are of portraits, to the painting of which Mr. Koe devoted the greater portion of his time; these are good works of their kind, marked by fine colour quality and power of characterisation. The only pity of it is that equally satisfying examples in this phase of art might have been produced by other painters, whilst the fruits of Mr. Koe's rich imagination which might have come into being have perished unbegotten.

DRAWN from a wide range of schools, and representing several centuries in the history of art, the loan exhibition of works by deceased masters, held by Messrs. Waring & Gillow (164-180, Oxford Street), possessed to

## Current Art Notes

the full the charms of variety and contrast. The phases of art best represented were those exemplified in the English school at the beginning of the nineteenth century. This was the period of Hoppner and Lawrence, and Constable and Turner. Of the last-named artist there was no example, but Constable was seen at his best in the breezy and forceful *Hampstead Heath*, lent by Mr. Thomas J. Barratt. Lord Darnley's portrait of his grandfather, the fifth earl, when a boy, is perhaps the finest picture of a young lad ever painted by Hoppner;

and a characteristic Hogarth in *The Disembarkation*, the property of Mr. J. F. Whale Ure. The same owner also lent *The Burning of Cupid's Arrows*, an exquisitely rendered colour harmony by Guido Reni. Other foreign examples included an important example by Rubens, *Peasants going to Market*; the *Landscape*, by Jacob van Ruysdael, the property of Dr. Theodore Fischer, which was shown last year at Burlington House; a fine group of examples of the Barbizon School, lent by Mr. Kennedy Jones; the richly coloured *Raising of Lazarus*, by



THE ENTANGLEMENT

ORIGINAL ETCHING BY DONALD SHAW MACLAUGHLAN

Lawrence's [portrait of *Robert Southey*, painted for Sir Robert Peel the year before the artist's death, was a finished and accomplished example of his later manner; whilst the *Bramerton Hills, near Norwich*, revealed James Stark after he had freed himself from the tutorship of Crome and assumed a style of his own. Of the earlier generation Romney was represented by the sterling *Portrait of Miss Mary Rookes-Leeds*, painted about 1770, when he had wholly lost the tightness and hardness of his early manner, and had not yet degenerated into the sketchiness which marks some of his later works; George Morland, by a well-composed and finely coloured picture of *A Shooting Party*, signed and dated 1792, lent by Mr. Kennedy Jones; whilst the important picture of *Mrs. Page and Mrs. Ford reading Falstaff's Love-letters*, lent by Mr. Max Michaelis, marked the full maturity of the art of the Rev. M. W. Peters, R.A. Another interesting work was the portrait group of *The Five Daughters of the 9th Viscount Irwin*, lent by the Hon. E. F. L. Wood, a large and attractive composition by that little-known artist, Benjamin Wilson. Among other English works were *The Cornfield*, a well drawn and highly finished example of James Ward, R.A., lent by Mr. Robert Ross;

Nicholas Poussin, and examples by Nicholas Guy Brenet, Jan David de Heem, Philip de Koninck, and other well-known artists.

THE New Gallery, Edinburgh, bids fair to have a good record. Scarcely a year old as yet, it has already been the scene of quite a number of important exhibitions; and few of these have been more remarkable than the present one, composed of paintings and drawings by Mr. F. C. B. Cadell, a young impressionist who has made astounding progress since his last show in Edinburgh, held some five or six years ago. But highly gifted as he reveals himself to be now, this artist betrays serious limitations withal, and it is only fair to him to try and point these out, indiscriminate eulogy being the poorest and most unjust kind of homage to offer to one who is manifestly an earnest, aspiring worker.

Mr. Cadell is a colourist of great range and invention. It is clear that colour delights him before all else; but, like Monticelli, he is prone to sacrifice too much on behalf of this idol. It is always of moment for a painter



to study the relations between the size of his canvas and the manner of technique he employs, and whereas no great degree of precision is essential in a huge picture, which may be hung in a big hall or gallery, and, viewed from a distance, the reverse is true of a small work which is incoherent if seen from afar, and is therefore suitable only for a little room. Now Mr. Cadell seems to forget this in his ardour for colour, a number of his small pictures being so elliptical in draughtsmanship, so crude and obtrusive as regards surface, that to look at them closely is anything but pleasant; and to cite an instance, here is a portrait whose dimensions are probably no more than three feet by two, yet even when viewed from a distance of twelve paces the face still appears a blur, while the figure looks shapeless. Regarded simply as pieces of colouring, this picture and its many fellows are beautiful, and, were they tapestries or mosaics, they would command the keenest praise. But then, does one not reasonably and naturally demand from painting, and more especially from painting of the human form, a certain amount of coherence and of truth to life?

Mr. Cadell's failings, however, are amply outweighed by his merits, as witness in particular a half-length portrait of a girl, which is well drawn and full of vivacity and character. The background is grey, and the sitter wears a black hat and pink coral earrings, while her jacket is black with a broad white collar, and she has pink flowers in her bosom. Each of these separate notes of colour stands out clearly, yet all are blended into a melodious chord; and the same is eminently true of some of the artist's essays in still-life, notably one whose subject is some bits of china standing on a mauve tablecloth.

Yet it need scarcely be said, perhaps, that he is at his best in handling themes which do not require much drawing; and among his works of this kind an exceptionally delightful one is a tiny Venetian landscape, which is glittering with light, and would surely have won praise from Turner; while turning to his water-colours, here too one finds him an admirable landscape painter. The finest of them is a diminutive seashore scene, wherein the



MISS WINIFRED LYSTER BY S. MELTON FISHER  
EXHIBITED AT THE ROYAL SOCIETY OF PORTRAIT  
PAINTERS

sky is faintly flushed with heliotrope, while beneath this a greenish sea steals listlessly across a beach of mottled yellow, flecked at places with brown and vermillion. In fact, a moment when nature had assumed her most delicate hues has been captured and perpetuated, and the result is infallibly decorative.

Passing to Mr. W. S. MacGeorge's exhibition, held at Messrs. Doig, Wilson & Wheatley's gallery, here likewise one finds a little—if only a little—to admire. He also has been sketching lately in Venice, but the symmetry of the wonderful buildings there does not seem to have appealed to him, and it would appear that, like Mr. Cadell, he has been charmed mainly by the colouring. Occasionally he renders happily the faint tints of dawn or declining day, yet his paint is too often deficient in luminosity, while his output in general lacks a personal accent.

Mr. W. Walcot, on the other hand—who is also exhibiting at Messrs. Doig's—has his own individual way of seeing and of stating things; and if the bulk of his many etchings of buildings have an unfortunate asperity, and are unduly suggestive of architectural designs, a number of his water-colours possess very considerable charm. At times he is signally successful in dealing with episodes in the life of ancient Rome, yet his *tour de force* is *Anthony visiting Egypt*, a picture which undoubtedly expresses some sense of the barbaric pomp of an Oriental procession.

But none of the foregoing exhibitions is so interesting as that of Mr. Frank Brangwyn's etchings, held at the Scottish Gallery. As an etcher with the broad point, this artist is without peers to-day, and, though his work in this field of action has long been familiar in Scotland, the present assemblage must be of the nature of a revelation to many people. For in Edinburgh, at least, his versatility has never been so fully and aptly illustrated before, while this latest collection of his etchings demonstrates—better, possibly, than any previous one in the North—his skill in conferring a look of distinction on the humblest subjects, and even of bestowing on them an air of imposing stateliness which recalls the finest etchers of the past.

AT the Dowdeswell Galleries (160, New Bond Street, W.), Mr. Mortimer Menpes was showing nearly a complete series of his dry-points. In most of them the artist was inclined to exaggerate the contrast between his lights and darks, a procedure which, while producing telling effects, did so at the sacrifice of truth. Among the works not marked by this failing, and recorded in interesting and facile line, are *The Great Clock, Rouen; The Great Door, Rouen Cathedral*; the clever little *Fête Day, Venice*, and the dainty *Setting the Palette*.

MR. DONALD SHAW MACLAUGHLAN is one of the most satisfying of our living etchers. He has escaped from being mannered, and finds enjoyment in refined and precise line, as well as in full-toned arrangements of light and shade, where line is made subordinate to chiaroscuro. Nor is his repertoire of subjects confined to a single phase of life. He draws landscape as well as figures and architecture, and his observation of the latter never descends to topography. The exhibition of his works at Mr. R. Gutekunst's gallery (10, Grafton Street, W.) showed a wide range of theme and treatment, and a considerable variety of outlook. Among the numerous works which should be noted are the *Fields of Asolo*, filled with detail, yet wholly broad in feeling; *The Entanglement*, with its fine arrangement of line; the weird and powerful *Grimsel*, or the beautiful *Lauterbrunnen*, in which the vastness of the scene is realised with almost incredible success considering the small size of the work.

THE house beautiful should be an even nearer ideal to the householder than the accumulation of beautiful objects to adorn it, for without the realisation of the first the performance of the second is almost useless. As an adjunct of interior decoration artistic tiles—which are becoming more and more a feature of the private residence—are essential, and it is at last beginning to be realised that vividness and evenness of coloration and durability are not the only qualifications needed in this species of faience. Specimens of tiles shown to us by Messrs. Woolliscroft & Son, Ltd. (Hanley, Etruria and Chesterton) appear to fulfil all artistic and utilitarian requirements of the household. Delightfully broken colour was shown in their Tudor tiles, glazed with slip applied by hand so as to produce a mottled effect; in other forms of tile-ware the colour range appeared practically inexhaustible. A rich variety of effect was achieved by the tiles being executed in both brilliant and dull glazes, the latter kind giving a very rich appearance when massed. One of the most useful productions of the firm is the "Glow Fireplace," a slow-combustion grate placed on the floor level, which, while being very economical in the consumption of coal, is also more adapted to an artistic environment than the modern fireplace.

AT Messrs. Graves' Galleries (6, Pall Mall) an attractive exhibition was held of flower gardens in various lands set down in water-colour by Lady Victoria Manners. The coloration of the work was always pleasing, the artist showing considerable skill in the management and combination of the bright hues of her themes. In the *Spring Gardens, Penshurst Place*, the intense spring greens were realised with great fidelity to nature; the scenes at Haddon gave a sympathetic realisation of the ancient house, the architectural detail of the buildings being adequately suggested without being made over obtrusive. Other drawings showed gardens and scenes about the Mediterranean, the bright coloration of the themes being set down harmoniously and with good tonal quality. In the adjoining rooms were shown a number of modern water-colours, by various artists, widely varied in style and treatment. Among the works calling for special mention was a tenderly realised transcript of beech trees by James T. Watts, entitled *Autumn by the River*, painted with pre-Raphaelite fidelity to nature and showing much charm of colour in the contrast of the russet foliage with the silvery tree trunks. Other good examples were contributed by Baragwanath King, A. J. Warne Browne, Tatton Winter, W. Russell Flint and H. Franks Waring.

AT Messrs. Walker's Galleries (118, New Bond Street) there was gathered together a most interesting display of Early English water-colours, which included many sterling examples. A picture of *Gloucester Cathedral*, by P. de Wint, with its grey tower rising above the red-tiled roofs of some houses, and a gateway in the foreground, was a fine example of rich sedateness of colour. Thomas Girtin was well represented, as were also David Cox, Callow, Samuel Austen, Wheatley, and many others. An item of special interest was the pair of original sketches by James Ward for *Summer* and *Winter*. The subjects were engraved by his brother, whose fine plates of them are among the scarcest of his engravings. These were signed James Ward, R.A.—something of an anachronism, for he did not attain academic rank until long after the drawings were produced; but many of the painter's works are similarly treated, it being his custom in later years to sign all his own productions which he came across, never omitting the "R.A." after his name.

THE celebrated Burke service, perhaps the *clou* of the Trapnell collection, which was illustrated in the July number of *THE CONNOISSEUR*, is not to leave the country, as was generally feared, it having been purchased by Messrs. Stoner & Evans, of King Street, St. James's. Her Majesty the Queen, when she recently visited the establishment of this firm, expressed her pleasure when she was informed that the service would be retained in England.





GEORGIAN APPLIQUE' WORK

## Current Art Notes

SOME interesting and unique specimens of Georgian needlework have lately come to light, and are illustrated on the opposite page. They are believed to represent the procession on the marriage of George III., and were made towards the end of the eighteenth or the beginning of the nineteenth century by a court tailor named de Verigy. They contain altogether 171 figures, all the costumes being exact reproductions of the costumes then fashionable, and made from the pieces left over in making the actual court dresses. Several hundred different kinds of silks, satins, velvets, muslins, and other materials, many of them of very beautiful and curious patterns, were used in the costumes, and they are particularly interesting for the light they throw upon the taste of the period.

The work was originally purchased from the maker early in the nineteenth century, by a Mr. John Gilbert, of Clough Hall, Staffordshire, and has remained in his family since then, and now belongs to his descendant, Mr. G. W. Booth, of New Town Court, Orpington, Kent.

The total length of the work is about 38 ft., and it

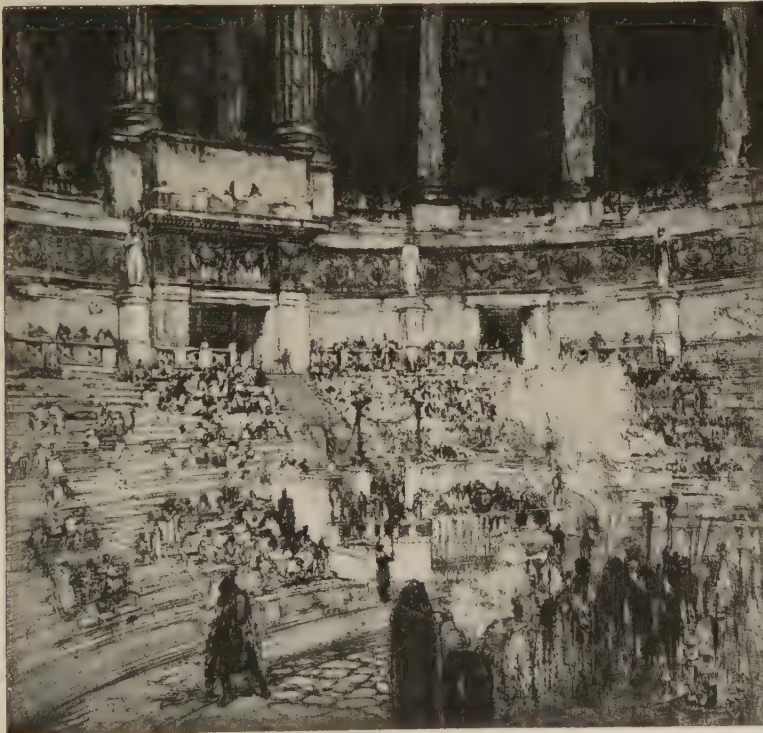
consists of three large pieces and one small piece, all about 19 in. wide. The largest piece is about 13 ft. 6 in. in length, and represents King George III. surrounded by his sons and their wives—the king and his sons all wearing the Garter. Behind the king and his family are yeomen of the guard, courtiers, a judge, a clergyman, and a Persian or Turkish attaché, and behind them on the left appear a company of grenadiers headed by their colonel on horseback, and the regimental band, including four negroes, playing cymbals.

In the centrepiece is seen Queen Charlotte receiving Persian or Turkish ambassadors and their retinues. The queen is crowned under a canopy and attended by her ladies-in-waiting.

In the lower piece is shown an African king and his queen, with attendants and bodyguard. The bodyguard are armed with gold bows and arrows, and the attendants carry a red flag showing a gold crown and a black cross.

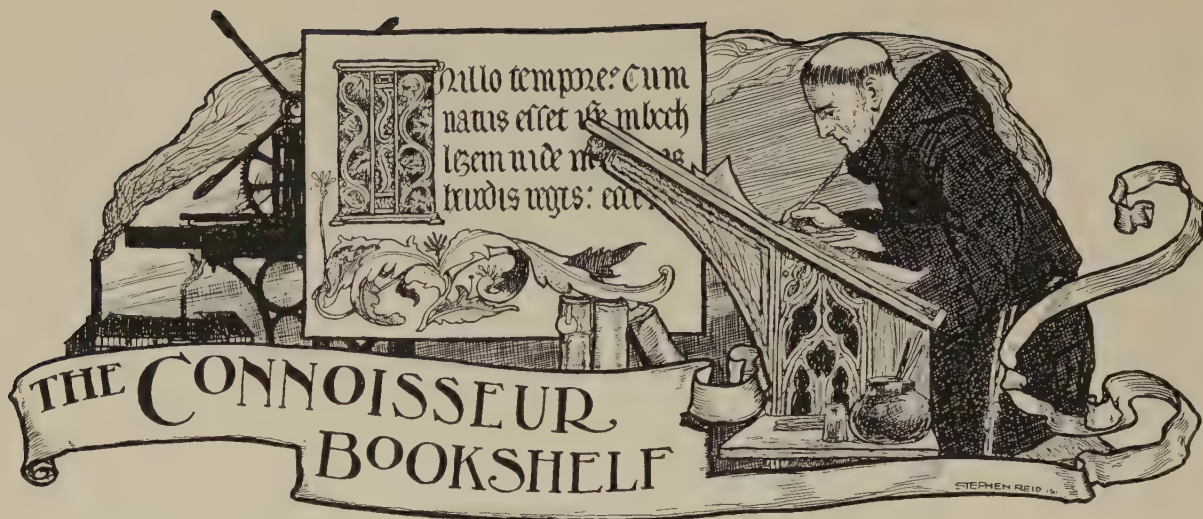
### Queen Anne Table

THE Queen Anne table referred to on page 188 of the July number is of English walnut, and not mahogany, as mentioned in the note.



A TRAGEDY BY SOPHOCLES IN THE DAYS OF HADRIAN      FROM THE ETCHING BY W. WALCOT  
BY PERMISSION OF H. C. DICKINS, THE PUBLISHER





MR. EDWARD THOMAS has written a book on the Icknield Way, and though he takes pains to tell us that his object has been to write a book rather than explain the Icknield Way, an excursion into the country with Mr. Thomas, no matter what the excuse, must always be a pleasant experience.

**"The Icknield Way,"** by Edward Thomas (London: Constable, 1913 7s. 6d. net)

Ten days are taken to cover the whole length of the track-way, and Mr. Thomas is able to travel the distance in so short a time by keeping strictly to the modern highway. Ten weeks, or ten months, would not be too long for the discovery of all the signs of ancient travel that may still exist in the course of the Icknield Way.

In origin this oldest of travel ways was a broad green strip following the watershed between the little eastern rivers and the basins of the Thames and the Ouse. As villages multiplied, and land was enclosed, the broad train became gradually narrowed to the metalled highways, giving rise to much dispute as to which was the correct path, though all have pretty equal claims to lie along the track-way.

Following the western border of the watershed are a series of earthworks. Cymbeline's Mount, Boddington Hill, Totternhoe Castle, Ravensbury Camp, the Vandlebury Entrenchments, and others, form a remarkable line of fortifications, which may have served as night shelters for travellers, and as defences against marauders from the fens and marshes. There are indications that a second chain of earthworks extended along the eastern border or highest line of the watershed. Four great ditches—the Brent Ditch, Pampisford; the Fleam Dyke and Devil's Ditch, near Newmarket; and the Black Ditch at Kentford—stretch transversely across the watershed and defend the line of the Icknield Way. These and many other remains of ancient days are to be found on either side of Mr. Thomas's ten days' walking tour. No one could more agreeably discourse of them if some day he would treat the lore of the Icknield Way as of more importance than making a book.

MR. W. G. RAWLINSON has long been known as a repository of practically all the knowledge concerning

**"The Engraved Work of J. M. W. Turner,"** by W. G. Rawlinson Vol. II. (Macmillan & Co. 20s. net)

Turner engravings that is possessed by the present generation, and there are few who are in a position to dispute his superior acquaintance, not only with the whole subject, but with any part of it. The connoisseurs and dealers who habitually handled Turner prints have nearly all passed away, whilst the trend of fashion, which has diverted the attention of collectors from line plates to mezzotints, has prevented any successors arising to replace them. The plates after Turner are not, of course, engraved in the line manner. The series of the *Liber Studiorum* offer a notable exception. There were many other examples wrought in mezzotint during the artist's lifetime, and in the present day such of his pictures as have been reproduced by contemporary engravers—Sir Frank Short, in particular—have been practically all translated into the last-named medium; yet it would not be too much to say that, in the line plates, some of the most characteristic and unique qualities of Turner's work have been reproduced with a completeness that could be attained in no other style. So far as Mr. Rawlinson's works are concerned, different degrees of success attained in the two methods are immaterial, for he has given us a full *catalogue raisonné* of all the reproductions—whether in aquatint, mezzotint, line, lithography, or chromolithography—made after Turner during his lifetime or in the years immediately subsequent to his death. The first of his labours was the chronicling of the *Liber Studiorum* plates and their different states, the volume containing it first appearing so long ago as 1878, and being republished four or five years ago. His second Turner book, of which the second and final volume has now been issued, contains a record of all the Turner reproductions outside the *Liber Studiorum*, about 840 works in all, and may be described as the most important work concerning the record of English engraving which has been issued since the publication, thirty years ago, of John Chaloner

## The Connoisseur Bookshelf

Smith's *British Mezzotint Portraits*. The first volume dealt with the line engravings on copper after Turner issued between 1794 and 1839; the present one adds the record of the line engravings on steel, mezzotints, plain and coloured aquatints, lithographs, and chromo-lithographs. It has been compiled thoroughly and exhaustively, the details of the states of the plates being clearly noted, many plates which are beyond the ken of the ordinary Turner amateur brought to light, and several productions, incorrectly purporting to be after Turner, restored to their proper authors. The labour which this compilation has entailed must have been somewhat stupendous, as there are practically no private collections of Turner plates in existence, and no books of reference on the subject. The neglect of connoisseurs to pay adequate attention to the reproductions after the greatest master of English landscape art is the more astonishing when it is reflected that the majority of the plates engraved after him during his lifetime were engraved under his personal supervision, and by engravers whom he had practically trained to translate his work. In some instances the drawings from which they were taken were mere suggestions, and though the conceptions were carried to full completion by the hand of the engraver, it was really working wholly as the vehicle of Turner's mind. To see how magical was the influence of Turner's personality one has only to compare the plates which his engravers produced from his works to those which they made after other contemporary artists. The finest of the latter appear commonplace and uninteresting compared with the former, which, taking them all in all, may be considered as the finest series of translations from landscape painting which have been produced.

IT is a curious circumstance that the discoveries made by Professor Flinders Petrie in Egypt have given us nearly all the direct knowledge we possess concerning classical portrait painting, his excavations at Hawara, forty miles south of Cairo, having resulted in bringing to light, among other things, a large number of Roman portraits painted in coloured wax, and dating back about seventeen centuries. These relics are the outcome of the adaptation by the Roman conquerors of Egypt of the local Egyptian customs concerning the perpetuation of the memory of the dead. On the death of an inmate of the house, his body was embalmed and his portrait reduced to a suitable size to fix to the mummy—the pictures were usually painted on thin panels of wood about 13 inches wide by 15 inches high—and fastened down by the outer bandages of the mummy wrappings to its face. The mummy, portrait and all, was retained in the court or hall of the house for a generation or two, until the space it occupied became more precious than the memories it enshrined, when it was deposited without ceremony in the cemetery. The mummies with the portraits have lain there ever since,

**"The Hawara Portfolio: Paintings of the Roman Age"**  
Found by W. M. Flinders Petrie (School of Archæology in Egypt and Bernard Quaritch £2 10s. net)

under a few feet of dried sand, until brought to light by Professor Petrie. His present volume may be regarded in some sense as an illustrated supplement to his *Roman Portraits*, in which the Professor gave a full account of the discovery and dating of the portraits, twenty-four of which are now reproduced in colours; ten of the originals are in the National Gallery, four in foreign countries, and the remainder chiefly in provincial institutions. Of the quality of the reproductions it is impossible to speak too highly; they perpetuate with minute accuracy every brush-stroke, every gradation of colour, and every incidental mark to be found in the wax pictures, and illustrate their technique and method of execution with a completeness that should be of the utmost value to the student who has not access to the original works. Though the artistic merits of the latter are considerable, it should not blind us to the fact pointed out by Professor Petrie, that far from representing the highest phases of classical painting, "they are only the work of a remote provincial town . . . and belong to the latest age of great art, some four or five centuries after it had reached its zenith. We can dimly see in them what the great paintings may have been, as in portraits painted to-day in Nigeria or Mauritius we might find traces of the methods of Titian or Botticelli. We can only be thankful that we have anything at all."

THE well-illustrated "Brush, Pen, and Pencil Series" issued by Messrs. A. & C. Black receives a seasonable addition in Mr. A. E. Johnson's interesting monograph on Mr. W. Heath Robinson. The latter may be described as one of the most serious of our humorous artists, and it is his seriousness—his power of setting forth his most whimsical fantasies with an

air of profound conviction—that makes them so irresistibly mirth-compelling. Though in popular estimation Mr. Heath ranks as a jester rather than as a dramatic or illustrative artist, he won his spurs in the latter capacity, and his illustrations to the *Arabian Nights*, Edgar Allen Poe, Rabelais, and other authors showed him to be possessed of the gift of telling a story in black-and-white, not only with dramatic effect, but with a fine feeling for composition and line. The range of his powers are well illustrated in the reproductions from the artist's work contained in Mr. Johnson's pleasantly written volume, which tells the main facts of Mr. Heath Robinson's career, and describes the characteristics of his art.

**"A Century of Loan Exhibitions,"** by Algernon Graves, F.S.A., published by the Author (Vol. I. £5 5s. net)

IN Sir Walter Scott's *Old Mortality* he describes a character who spent his life in re-chiselling the epitaphs on the tombs of the martyred Covenanters lest the inscriptions should become obliterated and the memory of the dead forgotten. In something the same spirit Mr. Algernon Graves has devoted the scant leisure of a busy life to placing the ephemeral records of art and artists on



a more enduring basis. In the ordinary course of events few things have a shorter life than catalogues of temporary picture exhibitions; yet no records can be more valuable to historians or students of pictures and dealers engaged in their disposal. The difficulty is to obtain these catalogues when wanted—generally after the lapse of years—and when obtained to hunt out from them the information required; for the record of a single artist may be dispersed through a hundred of these publications. Mr. Graves's labours—comparable, though in a widely different sphere, with those of Hercules—have been to codify and index the contents of the catalogues of all the major picture exhibitions which have ever taken place in England. The catalogues thus treated include those of every important London art society which has existed, beginning with the Society of Artists of Great Britain, which started in 1761, and of every important loan exhibition which has taken place in the kingdom, either in London or the provinces. Part of these labours have been published. We have that most useful of all English art compilations, *A Dictionary of Artists*, which summarises the records of over 22,000 who exhibited in London between 1760 and 1893; the dictionaries of the exhibitions of current art at the Royal Academy, the British Institution, and the Society of Artists and the Free Society, which give under the name of every artist the full titles of all the works he has shown at the various institutions; and last, but not least, the index and summary to *Waagen*, which makes his invaluable list of the art treasures owned in the country during the first half of the nineteenth century easily accessible for reference.

Mr. Graves's latest work may be said to transcend any of his earlier publications in importance and utility; it is nothing less than a classified record of the contents of all the loan exhibitions of pictures and drawings—or at least of those whose catalogues are of any value for reference—which have been held in England during the last century; in other words, since the authorities of the British Institution first initiated displays of retrospective art in this country. The work will probably be published in five volumes, the first of which, a tome of substantial dimensions, has just been issued. The scheme of the book is that under the name of every artist who has been so honoured there is given a full list of his pictures shown in loan exhibitions during the last century, with the names of the owners of the works and the particulars of the dimensions of the latter—when these items are given in the original catalogue. The first volume of the record begins with Nicholo dell Abbate (1512-1571), for whom two exhibits are set down, and ends with Peter Gysel (1621-1690), whose brush is responsible for twice the number. These, however, are comparatively minor artists. To appreciate the immense utility of the work, one must turn to a list of pictures of a well-known artist, of whom Gainsborough may be taken as a typical example.

With him the list of exhibits swells out to over 1,200, transcribed from the catalogues of no less than 125 different exhibitions. To show the wide provenance of the book, it may be well to give a summary of the latter. They comprise a series of forty-six exhibitions at the British Institution, commencing in 1814 and terminating in 1867; three held by the Society of British Artists at Suffolk Street; the Manchester Art Treasures Exhibition of 1857; the International Exhibition of 1862; the National Portrait Exhibitions of 1867 and 1868; the Leeds Exhibition of the latter year; thirty-four exhibitions at the Royal Academy, commencing in 1870 and continued until 1912—the last "Old Master" display at Burlington House; eight at the Burlington Fine Arts Club, between 1871 and 1910; the 1872 exhibition at Bethnal Green; that of 1876 at Wrexham; the exhibitions at the Grosvenor Gallery—the defunct institution, not the present one of the same name—1885, 1888, 1889 and 1890; the New Gallery exhibitions, 1891, 1898, 1900 and 1902; the exhibitions at the Guildhall, 1892, 1894, 1899 and 1902; at the Grafton Gallery, 1894 and 1895; and in aid of the Arts Collection Fund, 1910 and 1911; Agnew's Exhibitions, from 1895 and onwards; those at Birmingham in 1900 and 1903; at Paris in 1900 and 1909; Oxford, 1906; Berlin, 1908; the Franco-British Exhibition of 1908; and the Japan Exhibition, 1910.

The foregoing list is tedious to read, but at least it gives an idea of the number of catalogues that a student might have to consult to trace the pedigree of a single picture—catalogues, moreover, which are contained in few reference libraries, and a complete set of which does not exist in any institution outside London. They by no means exhaust the list of those the contents of which have been analysed by Mr. Graves in the course of his stupendous labours. The first volume of his book contains the record of about 15,000 exhibits, the work of over 1,500 different artists. Among the most prolific of the latter are E. A. Abbey, R. A., Alma-Tadema, Backhuysen, Fra Bartolommeo, Bassano, Sir William Beechey, J. de Bellini, Berghem, R. P. Bonington, Andreas and Jan Both, Boucher, Botticelli, Burne-Jones, Antonio Canaletto, Claude, Constable, Corot, Correggio, Cotman, Cox, Old Crome, Albert Cuyp, Peter de Hooghe, William Dobson, Gerard Douw, Etty, Francia, Giorgione, Greuze, and Guardi. Mr. Graves, in completing this monumental work, has rendered an inestimable service to all future art chroniclers; they will have the records of 100,000 of the most important art treasures of the country easily accessible for reference, and what formerly meant a search of many hours, with perhaps no result accruing, will now be the work of only a few moments. It is practically certain that no important dealer in or collector of examples of retrospective art can afford to be without the book, and certainly no public library should neglect to secure a copy.



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

## ANSWERS TO CORRESPONDENTS

**Books.**—A7,171 (Devizes).—*The Waverley Keepsake* is worth a shilling or so owing to the plates, and your copy of *Broad Grins* is of similar value. It would be necessary for us to see your *Burns' Poems* before giving an opinion.

**Landscape by John Hoppner.**—A7,177 (Waterloo Road).—Very few landscapes by John Hoppner are known, and owing to his fame as a portrait painter his talent for landscape painting has been almost entirely overlooked. Many of his landscapes now pass for the work of Richard Wilson. At his sale at Christie's in 1810 a large number of his drawings were sold, but all trace of them is now lost, though some may have found their way to the Print Room of the British Museum, where there are numerous examples which prove Hoppner's genius for landscape painting. For a list of the principal owners of works by this artist we would refer you to McKay & Roberts' monumental life of the artist.

**Prints.**—A7,181 (Crewe).—Your prints, taken from the scrap-book, are of practically no value from the collector's point of view.

**Tea Urn, etc.**—A7,183 (York).—Judging from the photograph your tea urn is probably of Sheffield plate with the plate worn off, and in design is similar to those made in the first twenty years of the 19th century. It would be necessary for us to see it before placing a value upon it. As regards the cabinet, from the description this appears to be an interesting piece, but it is not possible for us to give an opinion as to the value from the small photograph sent.

**Mug.**—A7,195 (Funchal).—This is a very interesting specimen of the pottery that was made in commemoration of the exploit of Admiral Vernon in the capture of Porto Bello in the year 1739. The particular kind of pottery is known as "salt glaze," and it would be of some value but for the serious damage. As it is it is worth between four and five pounds. The letters "T.P.B." undoubtedly stand for the words "Took Porto Bello," a short way of expressing the fact that is more frequently inscribed on the very common Vernon medals as "He took Porto Bello with Six Ships of the Line."

**Plaque.**—A7,205 (Newbury).—Your plate or dish is probably a plaque of basaltic ware which has been decorated in a very individual manner, so that there is nothing to compare with it. We cannot give an opinion without a better description or a sight of the object.

**Vase.**—A7,209 (Bedford).—Judging only by the photograph we cannot be quite certain of the origin of the vase, but it

appears to us to have come from the Paris factory of Jacob Petit, and it may be nearly a hundred years old. This factory is not esteemed very highly among collectors, but your vase should be worth £3 or £4 for decorative purposes.

**Dresden Group, etc.**—A7,236 (Liverpool).—The mark on the group and on the pair of vases denotes the period during which Count Marcolini was director of the factory (1796-1814), but it is impossible to say without examining the specimens if they are actually of that period. Supposing them to be quite genuine, they are not of the period to which collectors attach the greatest value, but we think the lot might fetch £80 or £90. To sell with the advantage of competition you would do well to send to Messrs. Sotheby, Wilkinson & Hodge, of Wellington Street, Strand, or to Messrs. Puttick & Simpson, of 49, Leicester Square, W.C.

**"Roman History."**—A7,237 (Tunbridge Wells).—Your edition of Goldsmith's *Roman History* is very common, and its value does not exceed a shilling or so.

**Books.**—A7,239 (Goring-on-Thames).—None of the books on your list would be likely to realise any sum of importance owing to the fact that most of them have appeared as periodical publications of which very large editions were issued.

**Coin.**—A7,244 (G.J.G.).—These pieces, one-third of a farthing, are by no means uncommon. They were made in the English mint for use in Malta, where they are legally in circulation.

**Pictures Woven in Silk.**—A7,245 (Leeds).—Your pictures are quite valueless from a collector's point of view.

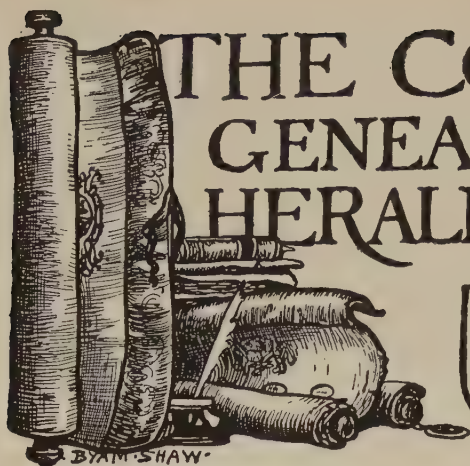
**Jug.**—A7,252 (Southsea).—It is quite impossible to identify all the marks that are found on English pottery and porcelain of recent date, for this reason, among others, that marks are frequently made by workmen or by the manufacturer to indicate dates or patterns. We have no record of the mark. The jug appears to be comparatively modern.

**Paper-work Tea Caddy.**—A7,259 (Liphook).—Under ordinary circumstances we do not think your tea caddy would be likely to realise more than £2 to £2 10s.

**Books.**—A7,272 (Leeds).—Your copy of *The Christian's Pattern*, 1708, being a late edition, is practically valueless, and *The Netherlands Historian* is only of value for the plates contained in it.

**Coin.**—A7,279 (Hinckley).—The value of your Bank of England dollar, 1804, would not exceed more than a few shillings.





# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

## Family Portraits.

Having received several enquiries from correspondents abroad, asking us to obtain copies of pictures in the possession of private individuals and public bodies, "The Connoisseur" has now secured the services of an eminent artist who will be prepared to visit any part of the Kingdom with this object.

Letters referring to this matter should be addressed to the Genealogical Editor of "The Connoisseur," Hanover Buildings, 35 to 39, Maddox Street, London, W.

GUNLEY.—Arms were granted to John Gunley, of Isleworth, co. Middlesex, Esq., J.P., D.L., by J. Anstis, Garter, and J. Vanbrugh, Clar., 13th December, 1722. The following is the description:—Erm. on a bend eng. Gu., between three fleurs-de-lis Az., as many escallops Or. Crest: from a mural coronet Gu. a dexter arm. emb. in armour ppr., garn. Or, supporting a tilting spear erect of the second, with a flag of the third, charged with a fox's head erased of the first.

IVATT.—Thomas Ivatt, of London, Esq., Searcher for the Port of the City of London, received a confirmation of arms and grant of a crest 27th June, 1626, viz., Arg. on a cross Gu. five fleurs-de-lis of the first. Crest: from a mural coronet Gu. a cubit arm in armour ppr., garnished Or, the gauntlet grasping a fleur-de-lis erect of the last. The following shields are drawn and named on the margin of the grant:—(i.) Quarterly, 1 and 4, Az. a lion ramp. within a bord. fleury Arg.; 2 and 3, Arg. a bend Sa. within a bord. eng. Gu. bezantée (Littleton, *alias* Lodge). (ii.) Sa. three leopards' faces Or, jessant de lis Gu. (Woodford). (iii.) Az. a fess Erm., betw. two lions pass. Erminoise (Dickinson). (iv.) Paly of six . . . and . . . , on a chief Gu. a lion pass. gard. Or (Loxton). (v.) Chequée Or, and Az. on a fesse Gu. three leopards' faces jessant de lis Or (Lewys). (vi.) Arg. two staves ragulée in saltire Gu. within a bord. Az. bezantée (Berblock). Thomas Ivatt was son of William Ivatt by Margaret, daughter of William Littleton, *alias* Lodge, sometime of Cressage, co. Salop, Esq., and niece of Sir Thomas Littleton, *alias* Lodge, Knt., Lord Mayor of London in 1583.

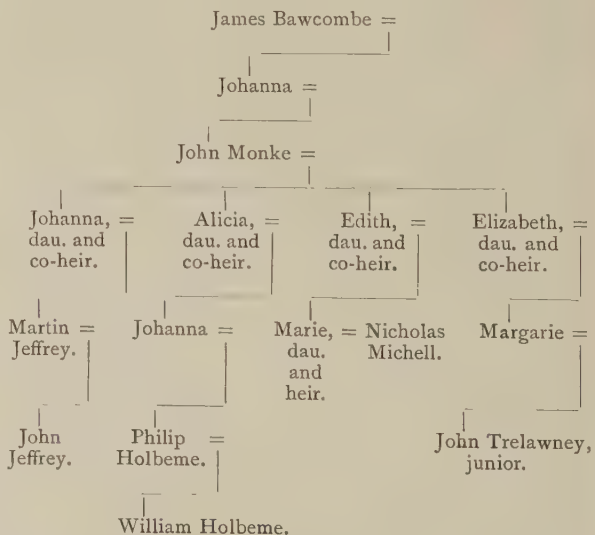
AUBREY.—Sir Samuel Aubrey died in 1645, and was interred in Hereford Cathedral, where the following epitaph appears to his memory:—

"He who did never lodge within his breast,  
Dishonour, baseness, or selfe interest;  
The just man's friend, the poor man's treasury,  
The oppress'd man's patron in extremity,  
Lies here.—Reader, if now thou grudge a tear,  
Find some more worthy object—spend it there."

MANISTY.—James Manisty, of Lincoln College, Oxford, was son of the Rev. James Manisty, of Edlingham, Northumberland. He matriculated 13th October, 1824, aged 17; Exhibitioner 1825-31, B.A. 1828, M.A. 1831; Perpetual Curate of Shildon, co. Durham, 1834-62; Rector of Easington 1862, until his death 12th April, 1872.

PASTON.—Robert Paston, R.N., was appointed captain of the *Feversham*, a frigate of thirty-six guns, on 8th June, 1809. He was soon afterwards sent on the North American Station, where he distinguished himself in the following year under Commodore Martin, in the attack of Port Royal in Acadia (Nova Scotia). In 1711 he was ordered to join Sir Hovenden Walker, who commanded the unfortunate expedition against Quebec. The frigate, having previously been sent to Virginia for some provisions which had been stored there, and being, moreover, miserably deficient as to her complement of men, was not able to reach Cape Breton, his appointed rendezvous, until after that once formidable fleet had been compelled by misfortune to return to England. Captain Paston, hastening to carry out his instructions, and join Sir Hovenden, met with a gale off Cape Breton, near the entrance to the St. Lawrence, in which his ship foundered on 7th October, 1711, he perishing with the greater part of his crew.

BAWCOMBE.—The following pedigree of Bawcombe, of co. Devon, is to be found in *De Banco Roll*, Easter term, 36 Henry VIII., m. 540:—





# Antique Silver

THE great charm of English Antique Silver consists in the invariable appropriateness of all parts of the designs for the purposes for which they were intended. In silver of more recent date this ideal has not been so sedulously kept in view; ornamentation is often

specimens a man can afford to buy, he is sure to find in the course of a few years that he could sell them for considerably more than their initial cost.

Of the wide range of Antique Silver belonging to the Goldsmiths' and Silversmiths' Company, of 112, Regent



TANKARD, 1685 6 IN. HIGH

introduced into a piece which is not in keeping with its character and the supreme artistry of the earlier designs replaced by a meaningless profusion of decoration, mar- roring rather than enhancing the work it is intended to adorn. The period after the Restoration saw a prodigious development of the silversmith's craft. Most of the old plate of the country had been melted down during the Civil War, while the great influx of silver from the Spanish Colonies offered most ample means for its replacement, so that many of the finest pieces of English plate belong to the late Stuart period. The high artistic traditions then in vogue were fostered and developed during the succeeding reigns, so that the plate of the late Stuart, William and Mary, and Georgian epochs offer an inexhaustible range of selection of tastefully designed and finely wrought pieces for both the collector and the man of moderate means who is fond of beautiful objects for their own sake. One specially mentions the latter



PORRINGER, 1690

because he is too apt to limit his selection to modern examples, the greater initial cost of antique pieces preventing him from securing them. Yet the latter, in the end, are far the best investment. Their refined craftsmanship and individuality of conception give them a value which is always appreciating, and however few good



BON-BON BASKET, 1766

Street, S.W., suitable both for the large and small collector, a few typical pieces are selected for illustration. A fine tankard—dated 1685—a rare example of the plain cylindrical body with a flat cover hinged to a flat S-shaped handle, exemplifies a pattern most frequently found during the last forty years of the seventeenth century. To the same period belongs the quaint little two-handled porringer, bearing hall-marks of the year 1690, and decorated with flat chasing in the Chinese style—an



SILVER-GILT CUP AND COVER, 1814 10 IN. HIGH

ornamentation which remained in vogue only a few years. The two Georgian specimens comprise a daintily wrought bon-bon basket executed by Edward Aldridge in 1766, and a silver-gilt cup and cover in the classical style which largely dominated the second half of the eighteenth century, and are both choice specimens of George III. plate.



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